

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

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CHICAGO, ILL., U.S.A., MAY 1, 1959

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MINNESOTA COLLEGE
WILL HAVE 4-MANUAL

HILLGREEN-LANE BUILDS

Altar Organ and Stops for Later Installation Included in Gustavus Adolphus Plans—Paul Allwardt and Byron Arneson Design

The chapel at Gustavus Adolphus College, St. Peter, Minn., will have a new four-manual organ by Hillgreen, Lane and Co. The instrument was designed by Dr. Paul Allwardt, chairman of the college music department, and D. Byron Arneson, representing the company.

An altar organ of two manuals and pedal will be installed at a later date and is included in the complete plan.

The specification of the instrument is as follows; stops to be installed at a later date are indicated with *:

GREAT ORGAN

Geigen Principal, 16 ft., 68 pipes
Erzähler, 16 ft., 68 pipes
*Diapason, 8 ft.
Principal, 8 ft., 68 pipes
Geigen Principal, 8 ft., 12 pipes
Doppel Flute, 8 ft., 68 pipes
Erzähler, 8 ft., 12 pipes
Octave, 4 ft., 68 pipes
Harmonic Flute, 4 ft., 68 pipes
Erzähler, 4 ft., 12 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 4 ranks, 244 pipes
*Full Mixture, 5 ranks
*Chimes
Tremulant

SWELL ORGAN

Bourdon, 16 ft., 68 pipes
*Principal, 8 ft.
Claribel Flute, 8 ft., 68 pipes
Bourdon, 8 ft., 12 pipes
Viol, 8 ft., 68 pipes
Viol Celeste, 8 ft., 68 pipes
*Flute Celeste, 2 ranks, 8 ft.
Principal, 4 ft., 68 pipes
Flute, 4 ft., 12 pipes
*Nazard, 2½ ft.
Piccolo, 2 ft., 5 pipes
Chorus Mixture, 4 ranks, 244 pipes
Posaune, 16 ft., 68 pipes
Trumpet, 8 ft., 68 pipes
Oboe, 8 ft., 68 pipes
*Vox Humana, 8 ft.
Clarion, 4 ft., 24 pipes
Tremulant

CHOIR ORGAN

Contra Dulciana, 16 ft., 56 notes
Diapason, 8 ft., 68 pipes
Gedeckt, 8 ft., 68 pipes
Dulciana, 8 ft., 68 pipes
Unda Maris, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes
Dulciana, 4 ft., 12 pipes
Nazard, 2½ ft., 61 pipes
Piccolo, 2 ft., 61 pipes
Dulciana, 2 ft., 5 pipes
Tierce, 1½ ft., 61 pipes
Larigot, 1½ ft., 12 pipes
*Dulciana Mixture, 5 ranks
Clarinet, 8 ft., 68 pipes
*Schalmel, 4 ft.
*Harp
Tremulant

SOLO ORGAN

*Major Flute, 8 ft.
*Viola, 8 ft.
*Viol Celeste, 8 ft.
Principal, 4 ft., 73 pipes
Cymbal, 3 ranks, 183 pipes
Major Trumpet, 8 ft., 73 pipes
*English Horn, 8 ft.
*Major Clarion, 4 ft.
*Chimes
Tremulant

PEDAL ORGAN

Resultant, 32 ft.
Contra Bourdon, 32 ft., 12 pipes
Diapason, 16 ft., 44 pipes
Geigen Principal, 16 ft.
Bourdon 1, 16 ft., 44 pipes
Bourdon 2, 16 ft.
Erzähler, 16 ft.
*Contra Dulciana, 16 ft.

ANDRÉ MARCHAL, HEADLINING C.C.O. CONVENTION



ANDRÉ MARCHAL, noted French organist, will be the leading attraction at the golden anniversary convention of the Canadian College of Organists held in Toronto Aug. 31 and Sept. 1, 2 and 3.

Sharing top billing with the European virtuoso will be American Donald McDonald and Canadians Hugh McLean and Georges Lindsay.

Octave, 8 ft., 44 pipes
Geigen Principal, 8 ft.
Bourdon 1, 8 ft., 12 pipes
Bourdon 2, 8 ft.
Erzähler, 8 ft.
Erzähler Quint, 5½ ft.
Super Octave, 4 ft., 44 pipes
Bourdon, 4 ft., 12 pipes
Geigen Principal, 4 ft.
*Fife, 2 ft.
*Mixture, 4 ranks
Contra Posaune, 32 ft., 12 pipes
Bombard, 16 ft., 44 pipes
Posaune, 16 ft.
Trumpet, 8 ft., 12 pipes
Posaune, 8 ft.
Clarion, 4 ft., 12 pipes

FEIKE ASMA SCHEDULES
TOUR OF NORTH AMERICA

The celebrated Dutch organist Feike Asma will tour the United States and Canada between Oct. 25 and Dec. 10. His schedule is being arranged by an organ tour committee with headquarters in Aldershot, Ont.

Mr. Asma is one of Europe's most popular recitalists, giving as many as 200 recitals each year to a total audience of more than 100,000. His recitals on this side of the Atlantic will include works by Bach, Widor, Handel, Liszt, Mendelssohn, Guilmant, Rheinberger, Boëllmann and the Dutch composer Jan Zwart.

A SERIES of noonday Lenten recitals was heard on Fridays at St. Paul's Cathedral, Los Angeles, Cal., with Frank Owen playing four, Florence Hankins two and Leslie Sommerville one.

CANTERBURY ORGANIST
HEADS STAFF AT WA-LI-RO

The Wa-Li-Ro choir school will conduct its twenty-sixth annual school for Episcopal organists and choirmasters at Put-in-Bay, Ohio, June 29-July 3. The faculty will be headed by Dr. Sidney S. Campbell, organist and master of the choristers of Canterbury Cathedral, England. He will be assisted by George Maybee, Kingston, Ont.; James Hopkirk, Kitchener, Ont.; Dr. Leo Sowerby, Chicago, and Paul Allen Beymer, Shaker Heights, Ohio.

Two courses will be given at the same time: one for senior choirmasters and one for choirmasters of small churches less experienced in choir work. Two groups of choir boys will be used in the work, one for each course.

The school will close with a festival evensong in Grace Church, Sandusky, conducted by Dr. Campbell. The bishop of Ohio will address the students at this service. Mr. Beymer and Warren Miller are directors of Wa-Li-Ro.

STOCKHOLDERS GET ESTEY
BACK; MERGER PLAN SEEN

The Estey Organ Corporation was turned back to its stockholders April 20 by order of the U.S. district court. The company had been operating by court order under the bankruptcy act.

It was revealed that plans were under way for Estey to merge with another company.

Important Notice

Effective July 1 the direct subscription price for THE DIAPASON will be \$2.50 annually. Single copies will be 25¢, those over two years old 50¢. Subscriptions which are a membership service of the A.G.O. and the C.C.O. and are paid to chapter and centre treasurers are not affected by this change.

CONCERTOS FOR ORGAN
FEATURE HANDEL WEEK

WEINRICH, PALSGROVE PLAY

New York City Festival of 42 Events Reaches Climax Bicentennial Week—Henderson Conducts—Portable Organ Featured

The vast New York City Handel festival had about reached its zenith as the final news copy for this issue of THE DIAPASON went to press—the very week in which the 200th anniversary of Handel's death took place. The city-sponsored festival, under the eye of the department of commerce and public events, enlisted twenty-eight organizations in forty-two separate events, all of rather large proportions.

More than a year ago the Clarion Music Foundation authorized a survey of Handel projects for 1959 with the purpose of co-ordinating a Handel celebration which would avoid duplication of works and dates. The result was the widest possible musical survey of the composer's works and an almost complete absence of competition for audiences.

On the actual bicentennial of Handel's death April 14 the Cantata Singers with a Baroque orchestra sang a Carnegie Hall "Messiah" conducted by Alfred Mann. Four nights before, Alexander Schneider led a chamber orchestra with what The New York Times called "skill and authority" in a program of concerted works.

Of particular interest to readers of THE DIAPASON were series events April 12 at St. George's Episcopal Church and April 13 at St. Thomas'.

At St. George's Charles Henderson conducted his 100-voice choir and an orchestra in the Chandos Anthem 4, "O Sing unto the Lord," and Carl Weinrich played two organ concertos, the fourth in both Opus 4 and in Opus 7. The New York City Chapter of the A.G.O. was co-sponsor of this concert.

The St. Thomas' event programmed the St. Thomas' choral society directed by James L. Palsgrove, III, organist and choirmaster for St. Thomas' Chapel, in Chandos Anthem 9, "Praise the Lord with One Consent," and the Brooklyn College chorus conducted by Robert Hickok in the Funeral Anthem on the Death of Queen Caroline. Between the choral numbers Mr. Palsgrove played the Opus 5 Organ Concerto in B flat with the Baroque orchestra.

The organ used both at St. Thomas' and for the Carnegie Hall "Messiah" was a portable Baroque-type instrument built by Mr. Palsgrove. More than 400 tin pipes from Holland arrived April 7 and the instrument was barely made ready for the Cantata Singers' rehearsal in Carnegie Hall Saturday April 11. It was dismantled after the rehearsal, packed on a truck and moved to St. Thomas' Church for Monday's performance. Tuesday it returned to Carnegie Hall for "Messiah" performances after which it was returned to St. Thomas' Chapel where it will be used in the choir rehearsal room.

TEAGUE PLAYS AT GUILD
REGIONAL CONVENTIONS

William Teague was guest recitalist at the festival of contemporary music at Louisiana State University, Baton Rouge, April 7. At the regional convention in Lincoln, Neb., April 13 he gave a recital and master class. He will appear for the southwest regional in Wichita Falls, Tex., June 16 and in the week of July 13-17 will conduct the organ workshop at the NAFOMM meeting in Dallas.

DALLAS HAS EPISCOPAL CHURCH MUSIC WORKSHOP

A conference on the music of the Episcopal Church will be held June 5 and 6 at St. Mark's School, Dallas, Tex. This workshop for organists and choirmasters in the diocese of Dallas is being sponsored by the department of Christian education. It will cover music and technics of value to the parish organist and will cover such subjects as: the Hymnal 1940, plainsong, Anglican chant, rehearsals and anthem and organ literature. In charge of the conference will be Winfred Johnson, St. Mark's School; Russell Brydon, Church of the Incarnation, Dallas, and Henry Sanderson, St. Matthew's Cathedral, Dallas.

The conference will open with evening song sung by choristers under Mr. Johnson's direction.

OAK PARK CHURCH HEARS SET OF THREE CONCERTS

The chancel choir of the First Presbyterian Church, Oak Park, Ill., under the direction of Paul E. Koch, organist and choirmaster, sang Mendelssohn's "Elijah" March 8. Clayton Halvorsen, Wheaton College, sang the role of "Elijah."

Mr. Koch played a recital March 15. He was assisted by a contralto, a clarinet and a flute. Composers represented included: Purcell, Bach, Brahms, Langlais, Vaughan Williams, Vierne, Mozart and Handel.

Concluding the series the College of Wooster choir, under the direction of Dr. Richard T. Gore, sang Brahms' German Requiem with organ, brass and timpani Palm Sunday.

HELEN HOSMER will lead a European tour group from the State University Teachers College, Potsdam, N.Y., for summer study in Paris, Switzerland, Salzburg, Brussels, London and Edinburgh.

MILLS MUSIC, INC., has acquired the catalog of Joseph L. Armstrong, Philadelphia, Pa., which specializes in music for the Roman Catholic Church.

PAUL LINDSLEY THOMAS



PAUL LINDSLEY THOMAS was the winner of the A.G.O. award as the successful candidate for the F.A.G.O. degree receiving the highest grades in section 1 of the most recent examinations. He is organist and choirmaster of St. James' Episcopal Church, West Hartford, Conn., director of the Apollo Glee Club, Yale University, and a member of the music faculty at Wesleyan University, Middletown, Conn.

Winning awards is no novelty to Mr. Thomas. At Yale where he earned bachelor and master degrees in music he received the Horatio Parker and Harry Benjamin Jepson scholarships as well as prizes for highest scholarship, composition and organ playing. Mr. Thomas is married and the father of a two-year-old son.

THE DIAPASON

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CHICAGO
HEIGHTS

CHARLOTTE CHURCH GETS MÖLLER IN MAY

CONTEMPORARY EDIFICE

Sebron Hood Is Organist and Choir Director at Three-manual in Sardis Presbyterian in North Carolina City

The Sardis Presbyterian Church of Charlotte, N.C., has contracted for a new three-manual Möller organ to be installed in May. A new contemporary edifice, designed by Charles W. Connelly & Associates, will seat approximately 600. The organist and choir director is Sebron Hood.

The specification was designed by Mr. Hood in consultation with Möller's representative, William E. Pilcher, Jr. The stoplist is as follows:

GREAT ORGAN

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Quint, 2 1/2 ft., 61 pipes
Octave, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes
Chimes, 21 bells
Tremulant

SWELL ORGAN

Viole de Gambe, 8 ft., 61 pipes
Viole Celeste, 8 ft., 49 pipes
Gedackt, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Bassoon, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Schalmel, 4 ft., 61 pipes
Tremulant

CHOIR ORGAN

Nasongedeckt, 8 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Principal, 2 ft., 61 pipes
Terz, 1 1/2 ft., 61 pipes
Sifflöte, 1 ft., 61 pipes
Cymbel, 3 ranks, 183 pipes
Cromorne, 8 ft., 61 pipes
Tremulant

PEDAL ORGAN

Violone, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft.
Contra Gambe, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Quintaton, 8 ft.
Gambe, 8 ft.
Choralbass, 4 ft., 12 pipes
Rauschquinte, 2 ranks, 64 pipes
Trompette, 16 ft., 12 pipes
Trompette, 8 ft.
Clarion, 4 ft.

WICHMANN GIVES LENTEN PROGRAMS AT PITTSBURGH

Sunday afternoon Lenten musical programs at the Shadyside Presbyterian Church, Pittsburgh, Pa., have included a recital Feb. 15 by Russell G. Wichmann made up of music based on hymn tunes, cantatas by Buxtehude and Schütz Feb. 22, a recital by David Craighead March 1, music for solo voice and organ March 8, a program of the bicentennial church music commissioned by the Pittsburgh Chapter of the A.G.O. March 15 and Scarlatti's "Stabat Mater" March 22 with the Chatham College choir.

NEW LOOK AT BALDWIN-WALLACE AUDITORIUM



THE SITE of the famed Baldwin-Wallace College Bach festival, the Kulas musical arts building's Fanny Nast Gamble auditorium, has a new look and a new sound. Visible behind the new sound-reflecting plexiglass panels suspended above the stage is the Austin organ described in THE DIAPASON for June, 1955.

The hall was completely redesigned last summer by internationally-known acoustical engineer Dr. Heinrich Keilholz of

Hamburg, Germany, who also planned the recent interior improvement of Severance Hall, home of the Cleveland orchestra.

Work on the building, begun two days after last year's Bach festival, was completed early in October at a total cost of \$253,000. An array of thirty plexiglass panels is suspended over the stage to bounce sound back into the auditorium.

WEST VIRGINIA SCHOOL TO AWARD MASTER DEGREE

West Virginia University at Morgantown has announced two graduate degrees in music: a master of music in church music and a master of music in the history of music. Clyde English, D.S.M., A.A.G.O., will supervise the first degree and George E. Schafer, Ph.D., the latter. Dr. Richard E. Duncan is the director of the university's school of music.

The university in conjunction with the Monongahela Chapter of the A.G.O. sponsored a church music workshop April 20-21. Dr. Donald D. Kettinger, Pittsburgh, Pa., and John Zorian, Wheeling, W. Va., were guest staff members. Various aspects of church music were examined.

CHOIR SCHOOL IN ALBANY EXPANDS ACADEMICALLY

The choir school of the Cathedral of All Saints, Albany, N.Y., has expanded to include grades one through seven. Dr. Preston Rockholt, F.A.G.O., headmaster, writes that the school has a waiting list for 1960-61. Grades one to three are being offered to strengthen the academic program of the school. Students will become eligible for choir membership in the fourth grade.

The faculty has been expanded to four full-time and four part-time instructors.

SAMSON was sung April 25 in honor of the Handel anniversary year by the Flushing, N.Y., oratorio society at P.S. 189. The chorus of fifty voices was directed by William Fredrick Heyne and assisted by a quartet of soloists and a small chamber orchestra.

OSHAWA, ONT., CHORAL GROUP SINGS TORONTO SERVICE

The Canterbury Singers of Oshawa, Ont., under the direction of Mrs. G. K. Drynan were guests at the evening service at All Saints' (Kingsway) Anglican Church, Toronto, on St. David's Day, March 1. The Magnificat and Nunc Dimittis were sung to plainsong settings with faux bourdons by Drynan. These canticles were sung antiphonally by the boys of All Saints' choir in the chancel under the direction of James Chalmers, organist and choirmaster, and by the Canterbury Singers in the back gallery of the church.

The choir of All Saints' sang as an anthem "Give Us the Wings of Faith" by Bullock.

In the period usually devoted to a sermon the Canterbury Singers sang: "O King All Glorious," Willan; English carol "The Bellman's Song," "Ave Verum," Byrd; "Gabriel's Message," Lenten carol; "Jesu Dulcis Memoria," Victoria; "O Lord the Maker of All Things," Mundy, and "Cherubic Hymn," Gretchaninof.

HANDEL FESTIVAL WILL OPEN NEW BUILDING

Dedication of the new Bexley Hall at Capital University, Columbus, Ohio, will take place May 2 followed May 3 by a festival of the music of Handel. A concert of chamber music by faculty and students will precede the oratorio "Solomon" in which a chorus of 250 voices, the festival orchestra and soloists will be conducted by Charles Farncombe, eminent English organist and Handel scholar now touring the United States.

KENT STATE U GETS 4 SCHANTZ ORGANS

SCHOOL CLOSES 50 YEARS

Three-manual in Recital Hall, Teaching Instrument and Two for Practice in Project — Richard Warner Heads Department

The Schantz Organ Company is under contract to build four new organs for the school of music of Kent State University, Kent, Ohio. The project coincides with the celebration of the semicentennial of the university (1910-1960.)

Two of the organs will be small practice instruments; one will be a studio organ designed for teaching with an exposed great and enclosed swell.

A three-manual will be placed in the recital hall seating 350. Architects for the building are Mellenbrook, Foley and Scott.

Dr. Richard Warner drew up the stoplists in conjunction with members of the Schantz staff.

The stoplist of the recital hall organ is as follows:

GREAT ORGAN

Quintadena, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Twelfth, 2 1/2 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes

SWELL ORGAN

Chimney Flute, 8 ft., 73 pipes
Salicional, 8 ft., 73 pipes
Voix Celeste, 8 ft., 61 pipes
Geigen Octave, 4 ft., 61 pipes
Flauto Traverso, 4 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Dulcian, 16 ft., 73 pipes
Trompette, 8 ft., 73 pipes
Schalmey, 4 ft., 73 pipes
Tremulant

CHOIR-POSITIV ORGAN

Nason Flute, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Unda Maris, 8 ft., 49 pipes
Koppelflöte, 4 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Nazard, 2 1/2 ft., 61 pipes
Principal, 2 ft., 61 pipes
Tierce, 1 1/2 ft., 61 pipes
Furniture, 3 ranks, 183 pipes
Cromorne, 8 ft., 61 pipes
Tremulant

PEDAL ORGAN

Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Rohrbourdon, 16 ft., 12 pipes
Octave, 8 ft., 32 pipes
Rohrflöte, 8 ft., 32 notes
Quintaton, 8 ft., 32 notes
Choralbass, 4 ft., 12 pipes
Rauschquinte, 2 ranks, 64 pipes
Posaune, 16 ft., 32 pipes
Dulcian, 16 ft., 32 notes
Trompette, 8 ft., 12 pipes
Schalmey, 4 ft., 32 notes

Important Notice

THE DIAPASON cannot accept for publication news of events reported more than six weeks after they occur. Exact dates, locations and full names of persons mentioned must be included.



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PORTLAND, ORE., GETS NEW AUSTIN ORGAN

ELLSASSER PLAYS OPENER

Hydraulic Elevator Included to Give Flexibility to Console Placement—Dedication Ceremonies and Recital March 11

The large new Austin organ at the First Baptist Church, Portland, Ore., was opened March 11 with a recital by Richard Ellsasser listed on the recital page.

The new instrument is located at the front center of the church behind the case-work of the old organ. The large three-manual drawknob console is located at the right hand side of the choir loft on a hydraulic elevator which may be raised and turned as desired to place the organist in the best possible position for church service and for recital.

Contract negotiations were handled by Harold F. Shaw, Seattle, for Austin Organs, Inc. Installation was by Otto H. Schoenstein, San Francisco.

The stoplist of the organ is given below:

GREAT ORGAN

Diapason, 8 ft., 61 pipes
Harmonic Flute, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Quintaten, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes, 25 bars

SWELL ORGAN

Geigen, 8 ft., 68 pipes
Hohl Flute, 8 ft., 68 pipes
Salicional, 8 ft., 68 pipes
Salicional Celeste, 8 ft., 56 pipes
Dolce, 8 ft., 68 pipes
Dolce Celeste, 8 ft., 56 pipes
Geigenoctav, 4 ft., 68 pipes
Rohrflöte, 4 ft., 68 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Oboe, 8 ft., 68 pipes
Vox Humana, 8 ft., 61 pipes
Clairon, 4 ft., 68 pipes
Tremolo

CHOIR ORGAN

Bourdon, 8 ft., 68 pipes
Erzähler, 8 ft., 68 pipes
Erzähler Celeste, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes
Nasard, 2 2/3 ft., 61 pipes
Block Flute, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Bombarde, 8 ft., 36 pipes
English Horn, 8 ft., 68 pipes
Clarinet, 8 ft., 68 pipes
Rohr Schalmel, 4 ft., 68 pipes
Tremolo

PEDAL ORGAN

Diapason, 16 ft., 32 pipes
Contra Gemshorn, 16 ft., 12 pipes
Lieblich Gedeckt, 16 ft., 12 pipes
Principal, 8 ft., 32 pipes
Gemshorn, 8 ft.
Flute, 8 ft.
Fifteenth, 4 ft., 12 pipes
Bombarde, 16 ft., 32 pipes
Fagotto, 16 ft.
Trumpet, 8 ft., 12 pipes
Clairon, 4 ft.

NINTH SUMMER CONFERENCE SET FOR MONTEAGLE, TENN.

The faculty for the ninth summer conference on church music July 14-23 at Du-Bose Conference in the Smoky Mountains, Monteagle, Tenn., will include: the Rev. Massey H. Shepherd, Jr., Ph.D., S.T.D., Church Divinity School of the Pacific, Berkeley, Cal., author of "The Oxford American Prayer Book Commentary" and "The Worship of the Church"; David McK. Williams, Mus. D., F.A.G.O.; Ronald Arnatt, Christ Church Cathedral, St. Louis, and the Rev. Benjamin Harrison. All subjects pertinent to church music will be included in the daily morning sessions. Afternoons will be free for recreation and the evenings will be devoted to the singing of new anthems. A study of Bach's St. Matthew Passion, Haydn's "Creation" and Sowerby's "Forsaken of Man" will be made. More than 500 have attended the eight previous conferences. They have come from thirty-two dioceses and from 187 localities.

Adolph Steuterman, Mus. D., F.A.G.O., Memphis, Tenn., is director and Thomas Alexander, Chattanooga, Tenn., is registrar and bursar.

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- He Hath Done All Things Well.....No. 98-1067 .20
- Now Unto Him That Is Able.....No. 98-1079 .20
- He Which Hath Begun a Good Work.....No. 98-1068 .20
- Lord, Save UsNo. 98-1160 .20
- Many Shall Come from the East and West.....No. 98-1096 .20

Jan Bender, Director of Church Music in Lueneburg, Germany, will teach classes in organ and church music at the University of Denver, from June 15 - August 21. For information, write to Roger Fee, University of Denver, Denver 10, Colorado.

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ANTHEMS for the Sundays after Easter**ASCENSIONTIDE (Mixed Voices)**

Blessed are the Poor in Spirit.....	Ronald K. Arnatt	22
Lift Up Your Heads.....	S. Coleridge-Taylor	22
Hail the Day that Sees Him Rise.....	Garth Edmundson	20
Come, Holy Dove.....	George Fox	20
Lift Up Your Heads.....	J. L. Hopkins	15
Let Not Your Heart be Troubled.....	Norman Landis	22
The Earth is the Lord's.....	Clair Leonard	22
Prayer of St. Francis.....	John Leo Lewis	22
The Ascension.....	Charles Mills	40
God is Gone Up.....	Everett Titcomb	22
When Up to Heaven.....	Burck, arr. Whitehead	22
Sing We Triumphant Songs.....	Healey Willan	22

WHITSUNTIDE (Mixed Voices)

Come, Holy Ghost.....	Mark Andrews	20
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Come, Holy Spirit.....	N. Coke-Jephcott	18
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†Also published for S.S.A. and S.A.

*Also published for S.A. and as a Solo for High, Medium or Low Voice

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Director of the
School of Sacred MusicASBURY THEOLOGICAL SEMINARY
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ROBERT BRAWLEY

By CHARLES PEAKER

I am one of those organists who likes to practice late. Toronto was mostly asleep on one occasion when I unlocked the ponderous north door of St. Paul's and, having carefully re-locked it, gazed a moment through the narthex windows into the gloom of the vast nave. A dim light shone behind the screen, the baptismal font glowed faintly and all seemed normal as I passed beneath the sculptured effigies of St. George and St. Michael and began to traverse the main aisle.

Suddenly my throat tightened; surely there was someone sitting in a pew far forward. Some worshipper gone to sleep, I thought, but I knew somehow that there was no life there—far too still. Yet my feet carried me forward.

Odd thing, human nature! I passed the silent figure with a covert glance and climbed onto the organ bench behind the great pulpit. I tried to practice, but in vain. Finally I craned my neck and peered into the darkness. Still there! I turned the motors off, closed the console quietly and began the dreadful return trip.

This time I compelled myself to look the thing fairly in the face. There was no face, only a mass of stringy yellowish hair under a battered hat. A woman of the poorer classes, I thought, but kept on moving.

I told nobody (perhaps I had been working too hard?) but early next morning I returned to find the place bathed in bright sunshine. Shocked, I saw that the pew was still occupied. I approached the still form, but it was not until I got within three feet of it that I saw what it was.

Some misguided wag had set a string mop on end and thrown a duster over its "head."

**HAMILTON HEARD WIDELY
ON ORGAN, HARPSICHORD**

John Hamilton has been playing widely on the Pacific coast both as organist and harpsichordist. He played harpsichord recitals Jan. 14 at the University of Washington, Seattle; at Western Washington College, Bellingham, Jan. 16; at Yakima, Wash., Feb. 19, and at the University of Oregon, Eugene, April 2. He played violin-harpsichord duos with Harris Goldman March 2 at the University of California, Riverside, and March 8 at the Los Angeles county museum (broadcast over KFAC). Mr. Hamilton gave organ recitals at the University of Oregon Jan. 25 and April 26. He will be harpsichordist in a chamber music recital May 10 at the University of Washington and will play the Bach Goldberg Variations at the Pacific Northwest regional convention of the A.G.O. in Seattle June 16.



ROBERT BRAWLEY has been appointed head of the Hartford, Conn., School of Music. His new duties will begin July 1.

Mr. Brawley, who came to Hartford in 1953, is currently a member of the faculties of the Hartt College of Music and Hillyer College of the University of Hartford. He is also the founder and director of the Schola Cantorum and organist and choir director at Trinity Church and Temple Beth Israel. Last summer he inaugurated the Hartford festival of music and continues as its president and musical director. Previously he served as chairman and conductor of the Albert Schweitzer benefit concerts and the Hartford symphony chorale.

A native of North Carolina, Mr. Brawley received the bachelor of arts degree at the University of North Carolina at Chapel Hill and the bachelor of music and master of music degrees at Yale University.

His professional experience was at Smith College, Pomfret School, Miss Porter's School and as conductor of the Apollo Glee Club of Yale.

He is married to the former Carol Hurlbutt from Greenwich, Conn. They have three children.

**WEDERTZ FINISHING 27
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C. Gordon Wedertz is completing his twenty-seventh year as organist of the La Grange, Ill., Sunday Evening Club, an organization which sponsors a wide variety of community and cultural activities at its meetings in a La Grange public school auditorium.

Mr. Wedertz' programs range from the hit tunes of Broadway musicals to standard organ works of Bach, Franck and Brahms.

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MIDPOINT REACHED IN REGIONAL SEASON

FIRST SET ALREADY OVER

April and June Are Most Popular Months
for Biennial Guild Conventions—
Fifteen Areas Are Represented
in List

The season of biennial regional conventions of the American Guild of Organists is well under way. An account of the "early bird" convention Jan. 14 and 15 at Salt Lake City, Utah, appeared in the April issue. The conventions at Columbia, S.C., and Lincoln, Neb., April 13 to 15 will be reported in detail in the June issue of THE DIAPASON.

June will be by far the most popular convention month with meetings beginning June 15 in Indianapolis, Seattle, Little Rock and Wichita Falls and June 16 at Sacramento. The following week June 22 another series will begin on the Yale campus at New Haven, at Cincinnati and at Kansas City. The next day, June 23, Williamsport, Pa., stages its first regional. At the end of the month beginning June 29 will come the Asbury Park meeting and the northeastern regional at Concord and Manchester, N.H., and Methuen, Mass. These conventions should all be described in detail in the August issue. Most of the meetings are three days in length.

The region embracing the District of Columbia, Maryland and Virginia has decided to attend the Asbury Park regional instead of staging one of its own.

Apparently there is no late straggler this year to be described in an autumn issue. Advance information on these various important meetings has been supplied in these columns as promptly as it has been sent in and as fully as our space permits.

An evaluation of the contribution of this Guild activity appears on the editorial page.

SECURE ALL THE CROCKERY LISTENERS TO OWEN TOLD

Frank K. Owen is broadcasting a weekly organ series from St. Paul's Cathedral, Los Angeles, Cal., over FM radio stations KCBH and KFMU. The program called "Cathedral Echoes" includes explanatory remarks and demonstrations of the organ's potentialities.

A recent Los Angeles Examiner listing was as follows: "Includes talk on pedals and demonstration of bombarde, 32-foot stop with 16-cycle rate. Few ears can hear it, few receivers can pick it up. If FM set is excellent, secure all crockery and open windows."



From a musical standpoint, the organ and church building are one; the organ depends upon favourable acoustics for its ultimate success, and poor acoustics will deprive the finest organ of its grandeur. Reverberation is an acoustical property essential to sustaining warmth, colour, and the distinction of the various voices and of the tonal ensemble of the organ. Since the great musical literature of the church was conceived, composed and established in a reverberant acoustical environment, elementary musical taste requires that this great literature be heard under comparable acoustical conditions.

Favourable acoustics for the organ, choir, and speaker demand balanced acoustical design. Experience has proved that "dry" acoustics are as harmful for speech as for music, making necessary the use of speech reinforcement systems in small churches which, otherwise, would not need them.

In larger churches, the use of carefully designed speech reinforcement equipment will improve intelligibility and retain the natural quality of speech, while permitting more favourable musical acoustics.

Overly long periods of reverberation are detrimental to musical clarity as well as to speech, but musical clarity can be greatly aided by the natural articulation of skilfully voiced pipes.

Good proportioning of the building and the correct use of exposed interior materials will give excellent results in the majority of churches being built today. Coordination between organ builder and architect in the planning stage is the only way to solve the problems of acoustics and organ placement. Our competent consulting staff is always available for study of these problems and your inquiries are invited, without obligation.

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Good Musicianship Is Organists' Special Heritage

By STELLA ROBERTS

As a violinist and violist I have spent much of my professional life in association with players of orchestral instruments and conductors; and as a teacher of theory, composition and musicology I have worked a great deal with the other performers also—singers, pianists and organists. It is my personal observation that the good, competent church organist and choirmaster is the most musicianly of musicians.

To me musicianship implies not only advanced skill in performance but also some creative ability, knowledge of the literature, knowledge of styles and traditions in interpretation and knowledge of the materials of music, usually grouped together as theory; musicianship also means ear-knowledge as well as intellectual knowledge. Most good organists have all of these.

This special musicianship of the organist is developed, of course, from three obvious factors: first, his function in the church; second, the musical nature of his instrument and choir, and third, his education.

No doubt the first and basic factor is the elevated function of the organist and choirmaster which requires of him the highest standard possible with whatever resources he has. His work is to provide music that will enhance and beautify the forms of worship. His product is subservient to sacred observances and at the same time must be worthy of a place in those observances. At its best the organist's contribution has the humility of service and the pride of artistry, and he must see to it that the humility never becomes poverty nor the artistry become virtuosity.

Thus the organists recognize a self-imposed obligation. Awareness of its importance must be the reason for such organizations as the American Guild of Organists, the Canadian College of Organists and the Royal College of Organists. These are derived in principle from the medieval guilds of artists and artisans. The principle is that the best regulation of ethical and technical practice comes from within a group of professional or industrial workers rather than from laws of the state.

The American Medical Association and the American Bar Association are modern cases in point. Doctors decide what doctors should know and do. Lawyers decide what lawyers should know and do. And we all benefit from this assignment of responsibility every time we seek the services of these professional people.

To some extent the musicians are trying to do the same thing. There are numerous organizations of special groups within our profession—voice teachers, piano teachers, string teachers, public school teachers—most of them very respect-worthy.

Almost all of these groups, including the organists, promote worthwhile enterprises such as meetings and conventions; concerts, contests and awards, and publication of educational material. Most of them vigorously oppose harmful influences and practices such as substandard features in the construction of instruments, fraudulence in advertising and injustices in copyright laws. Not all of them have learned to demand scholarly editions as have the organists.

While the A.G.O. has certainly been active in many such efforts for betterment, it is unique in one respect: that is in offering two levels of examinations and awarding of degrees, a function which I regard as a valuable institution in American higher education in music. These examinations, which probably began as a result, have possibly become a cause of the high standards of the American organist.

The second reason for the organist's musicianship lies in the intrinsic musical nature of the organ and choir, which seem to supplement each other in such a way as to offer him the broadest scope of performance values that any single musician has under his control.

STELLA ROBERTS



STELLA ROBERTS, native Chicagoan, is chairman of the theory department of the American Conservatory from which she holds bachelor and master degrees. A violinist and violist, she has trained a large number of organists for the successful completion of A.G.O. examinations.

Miss Roberts studied the violin with Butler, Gordon and Kneisel and theory with Weidig, Middelschulte and Boulanger. She was a member of the Amy Neill string quartet and served as principal violist of the Women's Symphony Orchestra of Chicago.

A few of them may be compared to the resources of the other performers. In the matters of sonorities, for example, the organist must have the discriminating ear of the clever orchestrator and the tasteful orchestra conductor. With all that variety of tone qualities and possibilities for doubling, the organ can produce some very bad sounds, just as the orchestra can.

Or again, in the single melody line, the organist can execute the phrasings and articulations which occupy most of the attention of the orchestral wind player. But the organist often manages two or three at a time, with voices differentiated as if each were the sole concern of an individual player.

The pianist often tries for this, sometimes with interesting effect, but he is limited by the homogeneous tone quality of his resources and the fact that the piano tone begins to die as soon as it begins to live. This makes his performance of a contrapuntal texture a sort of illusion in which the listener understands more than he really hears. Only the organist can completely realize a contrapuntal passage.

Another resource of the organist, a very valuable one, is his control of the precise duration of tones. When artistically employed this provides subtle and characteristic rhythmic effects. In this respect the orchestral wind players are usually accurate. The string players are not, though they have no good excuse for carelessness. But the pianists are certainly the worst offenders. I recall a song recital in which a well-known accompanist left the damper pedal down after the last chord of a song all the time the singer was acknowledging the applause. After the applause had stopped, we could still hear the chord.

Whatever the organ may lack in performance values the choir supplies almost completely; for example, correctness of intonation, which is a major problem of the string player; or problems of balance and blend, not unlike those of a string quartet, or the plasticity of tone, the delicacy of shading, the refinements of accentuation which characterize string instruments, not available on the organ, but strikingly available to the organist in his choir.

It seems as if the organist has just about everybody's problems in addition to those that are exclusively his own.

One wonders what would happen if the orchestra conductor had to play the score while he was conducting it, or what would happen if the orchestral wind player had some wonderful new instrument on which he could play two or three nicely articulated melody lines at once. Would he be able to think them? And what would a violinist do if he had to read page after page of chords and do something intelligent with his feet at the same time? And what would any of them do if they

WINNER OF COMPETITION PLAYS WIDE RECITAL TOUR

Ray Pylant Ferguson, winner of the national organ playing competition at the A.G.O. convention in Houston, Tex., last summer and now a member of the faculty of the Oberlin Conservatory, played eight recitals in January and early February. Six of these were sponsored by Guild chapters: at Kansas City, Mo., Jan. 19; Fort Worth, Tex., Jan. 23; Dallas Jan. 27; at Galveston Jan. 29; at Orange (Sabine Chapter) Jan. 30, and at Pasadena, Cal., (Pasadena and Valley District Chapter) Feb. 1.

His other two engagements were Jan. 25 at Baylor University, Waco, Tex., and Jan. 12 at Alabama College, Montevallo.

had to improvise in public?

Which brings us to the third point, the organist's education, especially his command of theoretical materials.

For all musicians and music-lovers, the purpose of theory studies is three-fold: first, to gain knowledge about the materials of music; second, to learn to hear these materials, and third, to learn to use these materials in writing and at the keyboard. All of this knowledge and skill is needed by the organist and is included in the A.G.O. examinations.

In the earlier years of this century there was a great deal of criticism of traditional methods of teaching theory, both from educators and performers. It was generally said that theory was isolated from and unrelated to actual music; it was all on paper; a student spent countless hours studying reasonless rules and solving problems of sound in dead silence.

There was plenty of justification for this criticism, at least among students in Germany and America. They were offered little or no ear-training, keyboard harmony or improvisation. In some studios and classrooms the use of the piano was forbidden.

In consequence, especially after world war one, there developed a widespread movement toward improvement. Some of the dissatisfied students of the earlier years had themselves become the educators, determined to work out something better. Then too the center of European study for American students shifted to France, where the organ is the foremost instrument and improvisation is the goal of theory studies.

Various new plans and ideas were put into practice in American schools, all with the praiseworthy intention of making theory studies more directly related to the sounds and meanings of music.

The results have been successful in several respects. Students have gained in first-hand experience-knowledge of the master literature; they have gained in ability to hear the major features of style; they have gained enthusiasm from the sincere creative efforts of teachers who are striving to work out more effective methods.

On the other hand, the great emphasis on appreciation and analysis has pushed to the background the importance of gaining skills in writing and keyboard work. A former student of mine, studying with Flor Peeters in Antwerp, made a significant remark about her studies abroad. She said that American students compared favorably with those from other countries in performance; but in improvisation they were woefully inadequate.

The A.G.O. examinations are to be commended for their emphasis upon skills in writing and improvisation. With such a standard set for them, organ students seek thorough training in keyboard harmony and improvisation, and the many organists who are teaching theory are likewise adhering to methods which cultivate keyboard skills. Perhaps, under the impetus of higher requirements in all areas of education, a method of teaching theory will soon be worked out which will combine the vitality of the newer methods with the skill-developing procedures of the older ones.

An ideal balance for educators is expressed in the simple definitions of the English logician Jevons. He said that a science teaches us to know, an art teaches us to do.

Clearly the organists are artists; they are willing to do.

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WILLIAM F. BYRD



WILLIAM F. BYRD became director of music of the White Memorial Presbyterian Church, Raleigh, N.C., April 16. He came to Raleigh from a similar position at the Second Presbyterian Church, Knoxville, Tenn.

Mr. Byrd majored in organ at Boston University where he studied with Francis Snow and Everett Titcomb, receiving the degree master of music in organ. At the Union Seminary school of sacred music, where he received the M. S. M. degree, his teachers included Robert Baker, Helen and Clarence Dickinson, Alfred Greenfield and Peter Wilhousky.

Mr. Byrd was the dean of the Knoxville Chapter of the A.G.O.

SPEER PLAYS FOUR LENTEN RECITALS IN HOUSTON, TEX.

Klaus Speer played a series of four noonday recitals Feb. 12 and 26 and March 12 and 26 at Christ Church Cathedral, Houston, Tex. The final program was all-Bach. In the wide repertoire of the other recitals was a performance of a sonata by Elizabeth Clark Speer.

UNIVERSITY IN ST. LOUIS IS GIVEN MUSIC LIBRARY

Washington University, St. Louis, Mo., has received a \$250,000 gift from Mrs. Clifford W. Gaylord for construction of a music library. The building will contain a large reading room, a seminar room and a series of small listening and tape recording rooms. It is designed to be one unit of a music campus presently consisting of the administration building, a classroom building and a rehearsal studio and will be connected to the administration building by a covered walkway.

The buildings on the music campus are arranged to form an open-air concert terrace behind the administration building. The plan of individual buildings connected by sheltered passageways is designed to stop sound distraction by separating quiet and noisy areas by space and distance. Construction will begin as soon as plans have been completed.

VERLE LARSON APPOINTED TO BALTIMORE POSITION

Verle R. Larson, presently on the faculty of the University of Florida, has been appointed organist and director at Christ Episcopal Church, Baltimore, Md. A native Iowan, Mr. Larson has bachelor and master degrees from Drake University, Des Moines, where he acted as assistant organist and choir director to Russell Saunders at the University Christian Church. He is a member of Pi Kappa Lambda, honorary music fraternity.

A new Holtkamp organ will be installed in Christ Church in December. Mr. Larson succeeds Bessie Hann Lippy in the post.

THE CRANE CHORUS, Helen Hosmer, conductor, will sing the Bach Mass in B minor May 16 and 17 with the Crane orchestra in the theater of the State University Teachers College, Potsdam, N.Y., with Robert Shaw directing.

RONALD ARNATT acted as lecturer, harpsichordist and organist Feb. 16 at the city art museum, St. Louis, Mo., in a program of the church music of Purcell.

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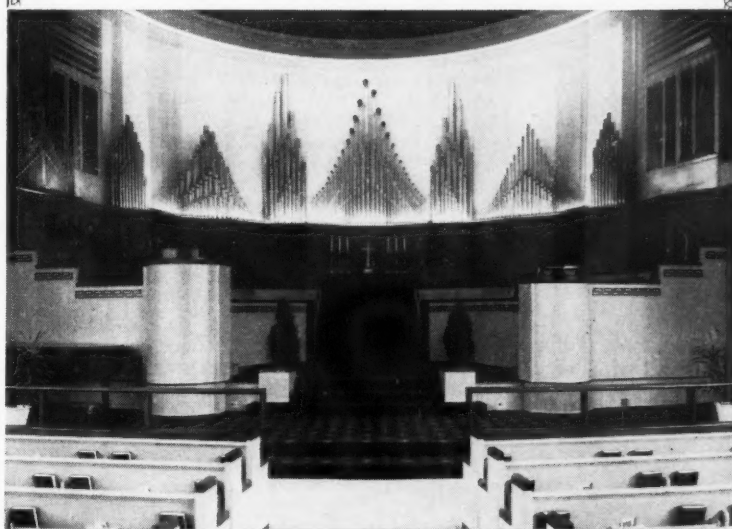
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15 Regional Conventions from Coast to Coast in 1959

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National Organ Playing
Competition
Rules Approved

The following is a short resumé of the general rules approved by the national council April 6 for the 1959-1960 national organ playing competition:

- 1) It is open to all organists holding the A.A.G.O. or F.A.G.O. certificates and not over 25 years of age July 1, 1960. A photostatic copy of his or her birth certificate should accompany each application.
- 2) Preliminary competitions will be held in each local chapter. One candidate from each may be sent to the semi-finals.
- 3) Semi-finals will take place in zonal competitions. The United States has been divided into four zones. Two candidates may be selected in each zone for the national finals.
- 4) The finals will be held at the Detroit convention.
- 5) For the preliminary test, the candidate may play one piece by Bach and one by a modern, these of his own choosing.
- 6) For the semi-finals and the finals the following pieces will be required.

- A) Bach, Prelude and Fugue in C minor.
- B) One of the following pieces from the romantic school: 1) Brahms, First of the Eleven Chorale Preludes; 2) Franck, "Pièce Héroïque;" 3) Reger, Toccata.
- C) One of the following pieces from the modern school: Bingham, "The Rhythmic Trumpet;" Dupré, Prelude in B major; Langlais, "Te Deum."

The complete rules and regulations may be obtained from any chapter or from national headquarters.

WILLARD I. NEVINS
Chairman

Buena Vista

Members and guests of the Buena Vista, Iowa, Chapter met March 8 in the Bethlehem Lutheran Church, Cherokee, with Mrs. Armina Swanson serving as hostess. An interesting program was given by Mrs. Emil H. Jebe of Ames who spoke on "the European classic organ, its construction, placement and use." Mrs. Jebe illustrated her talk by showing slides of organs and churches which she and her husband had taken while traveling in Europe and by playing recordings of these various organs. A pot-luck supper was enjoyed following the meeting. The chapter met Feb. 8 at Swope Hall, Buena Vista College, Storm Lake. Dean Howard Johnson began the meeting with scripture and prayer. Frances Heusinkveld discussed organ music by American composers. American organ music brought by members was passed around for examination and discussion. Lunch was served by Mrs. Will Green and William J. Punke.

VIRGINIA BOGGS

St. John's College G. S. G.

The St. John's College Student Group held its annual dinner March 9 at Brannum's cafe, Winfield, Kans. President Darrell Shephard presided. Plans were made for a tour to the Reuter organ factory. Glen Gefert was toastmaster and Phyllis Bartsch and Carl Siegfried were in charge of decorations. Alma Nommensen is group sponsor.

No Anthem Prize Given

In the opinion of the judges no composition reached the Guild standards for such an award. No award for 1958-59, therefore, will be made.

PHILIP JAMES, Chairman
Prize Anthem Contest

Bloomington-Normal

The Bloomington-Normal Chapter sponsored a wedding music clinic at the Normal Methodist Church April 5. Dean Charles Gaines explained that the evening's program would consist only of music written for the church, omitting numbers commonly used but written for the opera. Organ numbers and the organists were: Trumpet Voluntary, Purcell, Sidney Smith; Psalm 19, Marcello, William Brown; "Rhosymedre," Vaughan Williams, Cecilia Bower; "The King of Love My Shepherd Is," Milford, Charles Gaines; "Benedictus," Rowley, Dan Abrahamson; "Cantilena," Rheinberger, Louise Lange; Air in G, Tartini, and Air in G minor, Lully, David Walker; "Holy Spirit, Enter In," Karg-Elert, Robert Keener. Mrs. Gall Wilcox played parts of Cantabile, Franck, "Blessed Jesu, We Are Here," Purvis, "Brother James" Air, Wright, and "Now Thank We All Our God," Karg-Elert. A series of vocal numbers was heard. A brief business meeting and social hour followed the program.

The Bloomington-Normal Chapter met March 1 at the Second Presbyterian Church to hear the Illinois Normal senior recital by Dan Abrahamson, a chapter member. His program appears on the recital page. Following the program a reception was held in the church parlors. At the close of the reception Mr. Abrahamson conducted a number of members in a lecture tour of the chambers of the new Aeolian-Skinner organ.

ERTIE HOWARTH SUTTON

Omaha

The Omaha Chapter sponsored a festival of choirs Feb. 8 at the First Presbyterian Church. Choirs of ten churches made up a choir of 150 voices. Accompanying organists were Margaret Kiewit, Mrs. Gordon D. Johnson and Roger Wischmeier. The choir was directed by Cecil C. Neubecker and Leota Sneed. The Rev. Dr. Thomas R. Niven gave the message "Worship in Music." The following numbers were sung by the choir: "With a Voice of Singing," Shaw; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "Jesu, Joy of Man's Desiring," Bach; "How Lovely Are the Messengers," Mendelssohn; "Grieve Not the Holy Spirit of God," Stainer, and "Let All Things Now Living," Davis.

MAE JEAN O'HAVEN

Central Missouri

The Central Missouri Chapter held an all-day workshop March 10 at the Central Evangelical and Reformed Church, Jefferson City. Howard Kelsey, Washington University, St. Louis, conducted the two sessions of the workshop. In the morning session Mr. Kelsey discussed avenues of improvement for organists, and in the afternoon he discussed registration hazards, giving demonstrations at the console. He also discussed the repertory of an average church organist, making many suggestions of new music or seldom-played old music. In the evening Mr. Kelsey played a group of eighteenth-century English compositions followed by a group of Handel in observance of the bicentenary. He also played twentieth-century Jewish compositions, concluding the recital with a work by Liszt.

JACQUELINE RAITHEL

Stephens College G.S.G.

The Student Group of Stephens College, Columbia, Mo., gave a recital March 19 in the chapel. Taking part were: Ann Phyllis Gann, Betty Lupton, Ila Chader, Gail Richardson, Judith Kuehn, Sharon Hoffman, Madeleine Trichell, Judith Sibert, Barbara Bonifeld, Rhoda Miles, Patti Snowden, Pat Van Sickle and Judith Barnett. The program included: Prelude in D, Fischer; Andante, Renner; "Von ganzen Willen," Paumann; Pastorale, Zipoli; Arioso, Bach; "Our Father in Heaven," Scheldt; Prelude in G minor, Bach; Psalm 20, Marcello; Toccata in D minor, Frescobaldi; "I Call to Thee," "Christ Who Art the Bright Day" and Prelude in C, Bach; "Prayer to Our Lady," Böllmann; "The Heavenly Banquet," Messiaen, and "Litanies," Alain.

Central Iowa

The Central Iowa Chapter sponsored a recital April 13 by students from the church music department, Drake University, at the University Christian Church, Des Moines. Music included: Prelude in C minor, Bach, Pat Whitmarsh; Fantasia in Echo Style, Sweelinck, Dottie Jo Sage; "Te Deum," Langlais, Larry Martin; Chorale in E, Franck, Rosalee Points; Epilogue, Langlais, Paul Andersen; Phantasy, Sonata 1, Hindemith, Davis Folkerts; Prelude and Fugue in E minor (Wedg), Bach, Nancy Clauson. The cantata "From God Shall Naught Divide Me" by Schütz was sung by university students accompanied by Dee McPherson, organist, Margaret Davis Kew and Martha Millen, violin, and John Ehrlich, cello.

JEANNE LARSON

North Shore

The north shore choral festival will be revived May 17 at the Evanston, Ill., township high school in a program of the psalms with 400 singers representing thirteen churches. Dr. Thomas Matthews, dean, will conduct with Margaret Budd as pianist and Dr. Austin Lovelace as organist. Dr. William H. Barnes will play three psalm settings for the prelude and Dr. Charles Knapp, chaplain, will serve as narrator. Works by Mendelssohn, Pritchard, Martin Shaw, Strickland, Vaughan Williams, Sowerby, Matthews and Lovelace will be sung assisted by a trumpet trio. Program chairman for the festival is John Toms, Northwestern University. The April 6 meeting of the North Shore Chapter was held at St. Luke's Episcopal Church with a program on new organ literature. Dr. Thomas Matthews, dean, discussed English literature; Dr. Austin Lovelace brought some new American organ compositions to the attention of the group; Jack Goode played and discussed new works by German composers, and Dr. Robert Lodine performed pieces by contemporary French composers. Following the program was a social hour.

MRS. EDWIN BENNETT
AUSTIN C. LOVELACE

St. Louis

The St. Louis, Mo., Chapter held its monthly dinner meeting March 30 at the Union Avenue Christian Church with Richard Stanley as host. After the delicious steak dinner was eaten and the business at hand disposed of, the group assembled in the newly-decorated church for a program of music for the wedding service by J. David Wagner. Following the program, a panel of three clergymen and three organists held a lively and enlightening discussion on music for weddings and funerals. A goodly number of clergymen were in attendance.

DOLPHINE WAIBEL

Council Authorizes
New Certificate

The national council at the meeting April 6 authorized a new non-academic certificate of accreditation in service playing available to all members of the Guild who pass the prescribed tests. A detailed statement by the examination committee will be issued in the near future.

Waterloo

The April 5 meeting of the Waterloo, Iowa, Chapter was a recital by Herbert L. White, Jr., Iowa State Teachers College, Cedar Falls, playing the new Allen electronic organ at the First Lutheran Church. After an introduction by Dean Horace P. Daggett Mr. White played the following numbers: Trumpet Voluntary, Purcell; "Now We Pray to Thee," Buxtehude; Toccata in E minor, Pachelbel; "I Call to Thee, Lord Jesus Christ" and Prelude in C minor, Bach; Andante Tranquillo, Sonata 3, Mendelssohn; Movement 1, Sonata 1, Hindemith; "Harmonies du Soir," Karg-Elert; Sketch in D flat, Schumann; Andante Cantabile, Symphony 4, Widor, and "Pièce Héroïque," Franck. A social period with refreshments in the church parlors followed.

TED A. HANKNER

Dubuque

The electronic organ came under investigation March 22 as the Dubuque Chapter met in Renier's music house. Mark Nemmers acted as program chairman. A film comparing the various types of electronic organs in their construction and tonal resources was shown by Ralph Renier. The new Hammond tone production equipment was demonstrated by Jack Lammers, who also played "The Faithful Shepherd," Benoit. Mr. Nemmers concluded the program with Brahms' "O World I Now Must Leave Thee." Refreshments brought the afternoon to a close.

Western Iowa

The Western Iowa Chapter sponsored the Augustana junior choir and organists Dale Fleck and Don Bogaards April 4 at the Augustana Lutheran Church. The choir, directed by Mrs. Donald Moline and accompanied by Mrs. Clifford Bowman, sang two groups. Organ numbers included: Prelude, Sonata 3, Guilman; Elevation, Dupré; "Jesu, Priceless Treasure," Leupold; "Lord Jesus Christ Be Present Now," Bach; Chorale, Jongen; Toccata, Dressler; "Our Father in the Heaven Who Art" and "Hark, a Voice Saith All Are Mortal," Bach; Aria, Peeters, and Prelude in D, Bach.

The Western Iowa Chapter met March 7 at Bishop's cafeteria. Following the business meeting a program at the St. Jean Baptiste Church featured the choir under the direction of Charles Longval with Katherine Heden at the organ. Preludes were: "Prayer," Niedermeyer, and "Ruth" and "Litanies," van Hulse. Choir music by McGrath, Burns, Dobeli, Fauré, Duguet, Webbe and Rafael was included.

RUTH COREIN

Jamestown College G.S.G.

The Jamestown, N.D., College Student Group met March 17. Announcement was made of a recital to be given Feb. 23, 1960, by George Markey and plans were discussed for raising money for the project. The group authorized Pat Hanson, historian, to keep a scrapbook of activities. The group heard a talk on music in the church followed by a discussion. Robert Wolfersteig is sponsor.

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News of the American Guild of Organists—Continued

Twin Cities to Be Host to Convention of Student Groups

A convention of student groups is being held May 8 and 9 at Minneapolis-St. Paul, Minn. The Twin Cities Student Group will be host. Headquarters will be at Hamline University, St. Paul. Accommodations will be available at reasonable prices at dormitories of the university.

The first major event will be a recital the evening of May 8 by Marilyn Mason at the Peace Lutheran Church, Minneapolis. Transportation will be available from the university.

Saturday May 8 will be a very busy day. Registration will precede lectures on acoustics by Cecil Tammen and on organ building by Arthur Fellows. A recital by Earl Barr will be followed by a luncheon of student group supervisors and presidents.

Jack Fisher will lecture at 1:00 on "facts of being a church musician, organist and choirmaster." Next on the agenda will be a master class with Dr. Mason and then will come a recital by Paul O. Manz.

An early convention banquet will precede a concert by the Hamline University choir and a punch party will follow it.

Mason City

The Mason City, Iowa, Chapter met March 17 in the First Methodist Church in Hampton, Iowa. In the absence of Mrs. Fred Clark, Mrs. Max Bokmeyer presided over a brief business meeting. Organists who played were: Mrs. Max Bokmeyer—Pastorale, Sonata in D minor, and Preludio, Sonata in C minor, Guilman; Mrs. C. D. Quail—"March des Rogations," Gigout; Prelude, Lemmens; "Clair de Lune," Karg-Elert, and Toccata, Reger; Helen Jones—"I Am Black but Comely," "How Fair and How Pleasant Art Thou" and "When the Salvation Gabriel Had Spoken," Dupré. Refreshments were served by the social committee: Mrs. Bokmeyer, Mrs. Edward Martin, Mrs. J. E. Stinehart and Mrs. Quail.

WILMA NYCE

Southeastern Minnesota

Dean Robinson, carillonist of the Mayo Clinic, played a carillon recital for the Southeastern Minnesota Chapter's March 9 meeting. Listening to and observing the technique and skill required to play the carillon proved to be interesting to the group. The recital consisted of regular carillon music, folk songs and other familiar music. At the business meeting which followed Dean Switzer reported on the plans for the recital by Robert Baker at the Rochester Methodist Church April 8 co-sponsored by the senior choir of the church and the chapter.

MARIAN TREDER

Fort Wayne

Honored guest of the Fort Wayne Chapter for the March 18 dinner meeting was Dr. George Wilson, Indiana University, Bloomington. After dinner Dr. Wilson described parts of his recent trip to Europe and played a short recital representative of the music heard there. Included were: Prelude and Fugue in E major, Lübeck; "Meine Junges Leben hat ein End", Sweetinck; Prelude and Fugue in E flat major, Bach; "Est ist ein Schnitter heist Tod", David; Cantabile, Franck; Scherzo, Symphony 5, and "Carillon de Westminster", Vienne. The meeting and recital were held at the Redeemer Lutheran Church, where a new thirty-rank Schlicker was installed in 1958. The Rev. Louis Neuchterlein was host organist.

DELBERT JOHNSON

Monroe

Mr. and Mrs. Harold Althaver were hosts April 5 to members and guests of the Monroe, Mich., Chapter in their home. Mr. Althaver played an organ recital in his music room. The program included: Elevation and Entrée, Prelude, Dubois; Prelude and Fugue in F, Bach; "In a Great Cathedral," Crawford; "The Squirrel," Weaver; "Meditation," Massenet, and "Chinese Boy and Bamboo Flute," Spencer. A medley in a lighter field followed. A social hour concluded the evening.

VIOLET WERTENBERGER

St. Joseph Valley

Richard Grant and Charles Hoke, A.A.G.O., played a recital of contemporary works at Trinity Episcopal Church, Niles, Mich., for the St. Joseph Valley Chapter April 5: "Jesus Christ Is Risen Today" and Arioso, MacRae; "Brother James' Air" and "Green-sleeves," Wright; "Paean," Whitlock; Rhapsody on Gregorian Motifs and Festive Flutes, Titcomb; Toccata, Faxon; Fanfare, Cook, and Rhumba, Elmore. Janice Overmyer and William Coy sang a group.

CHARLES HOKÉ

STUDENT GROUP CONVENTION STEERING COMMITTEE



Lansing

The eighth annual junior choir festival sponsored by the Lansing, Mich., Chapter was held at the Peoples Church, East Lansing, April 5 with about 450 boys and girls from twenty-three church and school choirs participating. A capacity congregation attended this event arranged by James P. Autenrith and Dr. Cyril Barker, co-chairmen, and directed by Dorothy Acevedo of the East Lansing public schools. The program: "Ton-Y-Botel," Maekelberghe and Willan, Mr. Autenrith; "A Seasonal Thanksgiving," Thiman; "Prayer of St. Richard of Chichester," White; "Long Hast Thou Stood, O Church of God," Lindemann-Davis; "Alleluia," Cantata 142, Bach; "Love Came Down at Christmas," Smith; "Lift Thine Eyes," Mendelssohn; "In Eastern Lands," Giasson; "He Shall Feed His Flock," Handel; "Ye Watchers and Ye Holy Ones," Davis, and Gavotte, Martini, and Toccata, Suite Modale, Peeters, Stephanie Koch.

JAMES AUTENRITH

Lafayette

Arthur Carkeek, DePauw University, showed colored slides of his recent European trip to the Lafayette, Ind., Chapter in the rehearsal room of the Central Presbyterian Church March 16. Mr. Carkeek showed pictures of many churches and organs, mostly in Germany and Holland. Punch, coffee and cookies were served by host Russell Manor with Mrs. Herbert Brunnsma and Mrs. Walter Vanderkleed assisting.

MRS. WALTER VANDERKLEED

Toledo

The Toledo, Ohio, Chapter met March 17 at the Ashland Avenue Baptist Church. Dean Margaret Weber conducted a short business meeting after which Claude Lagacé, program chairman, introduced the program of the evening: the annual student recital in which seven pupils of members played a program that showed great promise for the future.

JOHN J. FRITZ

Sandusky

The Sandusky, Ohio, Chapter held its regular meeting in the Salem E. U. B. Church April 5. The topic for the meeting was "Vocal Wedding Music"; eleven examples of suitable wedding solos were sung by six vocalists accompanied by Mrs. John Wild and Mrs. Ed Stuckey. Hostesses for the meeting were Mrs. Stuckey and Edna Springstead.

LAURA M. LONG

Cleveland

The Feb. 10 meeting of the Cleveland Chapter convened for dinner at the University Club. The excellent dinner amid luxurious club surroundings gave a more than usual air of festivity. Guests included faculty members of the Cleveland Institute of Music who later in the evening became hosts when members went in a body to nearby Willard Clapp Hall for the program. Edwin Arthur Kraft and his equally well-known wife, Marie Simmelink Kraft, mezzo-soprano, department heads at the institute, were honored at the speaker's table. Ward Davenny, director of the institute, spoke briefly on the aims and future plans of the school and Dr. Clement Miller described a new course of study for church musicians. Dr. Miller and his wife, Jean, played duets from the sixteenth century to Mozart on the harpsichord.

A dinner meeting in the new Rocky River Methodist Church was held Jan. 12. Graham Marsh arranged a program featuring his quartet of soloists. Solos and quartet numbers from standard oratorios as well as selections by contemporary composers followed a recital by W. William Wagner, guest organist from the Old Stone Church. Mr. Wagner's program marked the initial hearing of the new three-manual Casavant by the chapter. He chose numbers by Buxtehude, Couperin, Karg-Elert, Sowerby and Edmundson.

JOHN J. LANE

Whitewater Valley

Members of the Whitewater Valley Chapter traveled to Middletown, Ohio, for a meeting April 7 at the First Methodist Church. The meeting was in the form of a service of music by the choir directed by the Rev. Walter Davis, minister of music. Mr. Davis played the Ballade in D, Clokey. Anthems were sung with brass, timpani and flutes. Following the program the choir and congregation joined for a social hour chairmanned by William Giles, dean.

MARJORIE BECK LOHMAN

Akron

The April 6 meeting of the Akron, Ohio, Chapter was held at the West Congregational Church. Dr. Farley Hutchins spoke to the group on "Understanding Contemporary Music."

ELEANOR L. WELLS

GRAND RAPIDS CONFERENCE

The Grand Rapids Chapter and the Grand Rapids Kent council of churches co-operated in a conference on church music April 6 at the First Methodist Church. The conference was especially useful to choir directors, organists, members of music committees, choir mothers and ministers.

Russell Forwood served as general chairman. Representatives from churches of all sizes had formulated the program. The keynote address, "Basic Aims of Church Music," was given by Donald Fink.

Discussion groups meeting had the following topics and leaders: "Choice of Church Music," Carl Sennema; "Choir Rehearsal Technique," James R. Weaver; "Music Requirements in Church Building," Norman Greenwood; "The Function of Choir Mothers," Robert Gallagher; "How to Recruit Choir Members," William Burhenn; "The Choir Director and the Minister," Matthew Walkotten; "The Function of the Church Organist," William G. Holby, and "Choirs for Youth," Doris James. A demonstration of choir music concluded the program. Mr. Greenwood and Mr. Sennema had a display of organ and choir music.

MARJORIE M. MULLER

Dayton

The Dayton, Ohio, Chapter sponsored a recital by Ray Pylant Ferguson March 8 at the First Lutheran Church. His program appears on the recital page. Mr. Ferguson gave a master class the following day. George Zimmerman was chairman for the events and for a reception following the recital.

Four members of the chapter played a recital Feb. 12 for the new Student Group of the University of Dayton. Marilyn Baumgartner opened the recital with Prelude and Fugue in G minor, Buxtehude; Barbara Knudsen played "Cibavit Eos," Titcomb, "Beside Still Waters," Bingham, and "Prayer for the Innocent," McKay; Ruth Burton played Four Improvisations, Rowley; Pauline Reynolds closed the program with Prelude on "Psalms," Sowerby.

Mrs. Burton and Mrs. Knudsen previously played the same numbers Feb. 1 at the Christ Methodist Church for the chapter's annual members recital. Ethel Dare also played Movement 1, Sonata, Borowski; Prayer, Böllmann, and Postlude in A, Dubois, on this occasion.

BETTY JEAN THOMAS

Central Ohio

A varied and interesting program of ensemble music was given at the April 6 meeting of the Central Ohio Chapter at the Glenwood Methodist Church, Columbus, with Mrs. Clyde Moore as hostess. Included on the program were: selections by Edward Johe's Pilgrim bell choir from the First Congregational Church; Sonata in D for organ and strings, Mozart-Biggs, with Mrs. William Peebles and a string group from Ohio Wesleyan University; Eric DeLamarter's "Sing Ye to the Lord" by Doris Carpenter, soprano, and Dr. Wilbur Held, organist; Dubois' "Alleluia" for organ and brass with Lawrence Frank and a brass choir from Otterbein College. The chancel choir of the host church under the direction of D. Talmadge Crawshaw with Mrs. Moore, organist, closed the program with Gounod's "O Divine Redeemer" and "Sunrise on Easter Morning," Olds.

The final event on the season's patron series will be a recital by Ray Ferguson May 25 at the Broad Street Presbyterian Church.

HELEN SULLIVAN

Cincinnati

The Cincinnati Chapter sponsored a recital April 6 at the Madison Avenue Presbyterian Church, Covington, Ky., by members William C. Wayne, Jr., Albert Meyer and William S. Partridge, Jr. Played on a Wicks organ the program was as follows: "Jesu, Joy of Man's Desiring," Bach; Fanfare, Trumpet Tune and Air, Purcell; "Clair de Lune," Vienne; Theme and Variations, Opus 80, Renner; "Come, Saviour of the Gentiles," Bach; "Come Ye Faithful, Raise the Strain," Whitford; Carillon, Sowerby; "Ton-Y-Botel," Purvis; Prelude and Fugue in G, Bach; "O Golgotha," Passion Symphony, de Maleingreau. Following a brief business meeting an informal reception was held for chapter members and guests in the church parlors.

MRS. CARL H. HEIMENDINGER

Southwest Michigan

The Southwest Michigan Chapter held its regular monthly meeting April 6 at the First Methodist Church in Kalamazoo. Jack Frye and Ruth VanderPolder were hosts. Dean Loew, following a pork chop dinner, introduced Mr. Frye who conducted a workshop on choral and service music.

GEORGE N. TUCKER

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News of the American Guild of Organists—Continued

Midwest Regional Has Big Plans

Full plans have been announced for the midwestern regional convention at Indianapolis for the region embracing Illinois, Indiana, Michigan and Wisconsin. Clarence F. Elbert, dean of the Indianapolis Chapter and organist for the Indianapolis symphony orchestra, is general chairman for the convention and Florence M. Millett the co-chairman.

Mr. Elbert will be the soloist at one of the opening day's events, playing with the Jordan string quartet.

Featured artists of the big meeting will be: E. Power Biggs, Oswald Ragatz, Richard Ellsasser, Robert Cloutier, Arthur Carkeek and Richard Carlson. A wide variety of lectures, demonstrations and recitals is scheduled. Two luncheons, two receptions and a banquet will emphasize Hoosier hospitality.

An event of the last day of the convention will be an evensong at Christ Church Cathedral enlisting the choir of men and boys directed by Robert L. Hobbs.

Membership in the chapters of this region is estimated at 2,000. The host chapter consequently looks forward to a banner attendance.

Members of the Indianapolis Chapter were guests of the new First Friends Church March 10 for dinner and a business meeting with Dean Elbert presiding. Plans for the regional were discussed. Reports by committee chairmen were given. Ruth Batt was hostess. Fred W. Koehn, Butler University, gave a program of service music on the Casavant organ and directed the Jordan Chorale of the university.

The chapter met Feb. 10 at the Atherton Center, Butler University. The program included a lecture by Dr. William Pelz on "The Guild Examinations for Young Organ Students" and "Some Aspects of Improvisation and Composition." The program was open to the public.

FLORENCE MILLETT

Wilkes-Barre

The Wilkes-Barre, Pa., Chapter sponsored a recital of baroque music March 2 at St. Clement's Church by students of Wilkes College with Clifford Balshaw, F.A.G.O., in charge. The madrigal singers, Phyllis Clark, director, Nancy Thomas, organist, shared the program with Wayne Walters, baritone, Jean Pyatt, soprano, and Audrey Bartlett and William Peters, organists. The program: Prelude in the Dorian Mode, Pachelbel; "Let Us Sing unto the Lord," "O Help, Jesu" and "Great Is the Lord," Schütz; "Hence, Thou Noisome Serpent," Buxtehude; Chaconne in F minor, Pachelbel; "God Liveth Yet," Bach; "Now Thank We All Our God," Pachelbel, and Voluntary 1, Stanley.

DOROTHY TURNER

Pennsylvania

The Pennsylvania Chapter co-sponsored a Handel bicentennial concert with the Singing City Chorale March 7 in St. Paul's Church, Chestnut Hill. The chorale, under conductor and member Dr. Elaine Brown, sang a sterling performance of the infrequently heard Sixth Chandos Anthem "O Praise the Lord with One Consent" and the "Dettingen" Te Deum. Claribel Thomson played the organ accompaniments. Between the choral works Henry M. Cook played Concerto 4 in F.

CLARENCE F. ELBERT



Williamsport

The March 14 dinner meeting of the Williamsport, Pa., Chapter was held at the Village Tea Room. Nominations were held for the coming year's officers and plans for the regional convention were discussed.

Previously announced in THE DIAPASON is a student program by Mary Frances Foss, Oberlin Conservatory, and Terry Weinrich, Juilliard School of Music. The Williamsport civic choir's program will feature "Gloria," Vivaldi, and Cantata 4, Bach. Music exhibits, a music printing demonstration, an excursion to nearby communities for organ, string quartet, spinet and harpsichord recitals and nightly social gatherings will be climaxed by a banquet on the last evening of the convention.

JAMES A. SCHNARS

Rochester

The Rochester, N.Y., Chapter sponsored Dr. Robert Baker in a recital April 6 at the Asbury-First Methodist Church. The organ used was the four-manual Austin for which Dr. Baker acted as consultant. About 800 attended.

RUTH FAAS

Harrisburg

A hymn festival sponsored by the Harrisburg Chapter was held in the Derry Street E. U. B. Church March 12. The music chosen covered three phases in the life of Christ and was provided by a combined choir from churches whose organists are members. "Advent and Christmas" was the first theme. Mildred E. Myers played three Bach numbers as preludes: Fantasie, Aria in D and Fugue in G (a la Gigue). After the singing of hymns Michael Shoemaker played "Forest Green," Purvis. Hymns represented Epiphany, ministry and Transfiguration. Ministry and Passion opened with Bingham's "Rathbun" and "Ajalán," played by Dorothy Ballinger. Holy Week, Easter and Ascension consisted of hymns followed by "Alleluia, Pascha Nostra," Titcomb, played by Hazel A. Keeley. Ascension included the singing of "The Lord Ascendeth" (Ascendit Deus) and "All People That on Earth Do Dwell," Vaughan Williams, accompanied by string and brass quartets. Conductors were: Mrs. Robert K. Jones, Gordon Breary, John Scholten and Dean Donald L. Clapper. Accompanists were: Sara Stauffer, Charles Yocum and Purnell Payne.

Pittsburgh

The Pittsburgh Chapter held its monthly meeting March 16 at St. Paul's Episcopal Church in Mount Lebanon. Charles W. Little was host-organist. Following dinner the group heard the annual young organist contest. Franklin T. Watkins presided, distributing to members a score sheet by which they could judge the three contestants and thereby compare their results with those of the judges. Each contestant played Bach, Franck and a contemporary. At a coffee hour Franklin Watkins announced the judges' choice as Sylvia Palmore and awarded to her the prize of \$100.

The Feb. 23 meeting of the Pittsburgh Chapter was held at the Brentwood Presbyterian Church. William F. Lindberg, sub-dean, was host-organist. Following dinner and the business meeting members heard a choral and organ concert by the chancel choir of the host church and a brass ensemble. The program included: "Old 100th," Vaughan Williams; Psalm 19, Marcello; Ceremonial Music for organ and trumpets, Purcell; Sonata Pian e Forte, Gabrieli; "St. Anne," Coke-Jephcott; "O Come, Let Us Sing unto the Lord," Glasson; "Go, Congregation, Go," Antes-Dickinson; "Lord of Our Life," Critzer-Bach-Garden; Psalm 3, Lee, and Fantasy on "Wareham," Wright.

LILLY S. MCGREGOR

Central New York Chapter

The March 3 meeting of the Central New York Chapter was held at Munson-Williams-Proctor Institute. Dean Nellie Snell presided. Reports were made on the junior choir festival to be held April 26 and announcements were made of coming meetings and the annual banquet in June. After the business meeting was a program on Negro spirituals. Dean Snell gave an interesting talk with several illustrations sung by Margaret Jackson. A social hour followed in the dining room.

The regular monthly meeting was held Feb. 3 at Munson-Williams-Proctor Institute. The Margarethe Breisen scholarship fund was discussed. Members of the nominating committee were announced. John Baldwin played some selections on the organ.

The published compositions of George Wald, F.T.C.L., were sung at the chapter's Guild service Feb. 1 at the First Presbyterian Church, Utica. Mr. Wald directed his mixed choir in the following: "Holy, Holy, Holy," "O God, Who Art Peace Everlasting," "Jesu, the Very Thought of Thee," "Peace I Leave with You," Psalm 23 and "All Hail this Resurrection Day." Alastair Cassels-Brown, F.R.C.O., played the prelude, Concerto in B flat by Handel. Dean Snell played the postlude, "Now Thank We All Our God," Whitford. The Rev. Ray H. Kiely, D.D., officiated assisted by the Rev. Robert W. Withington, chaplain. At the service Mr. Wald was awarded a past-dean's pin for serving the chapter twice as dean.

DARLEEN NUNNEKER

Central Hudson Valley

The Feb. 16 meeting of the Central Hudson Valley Chapter was a recital by four student organists in the St. James Methodist Church, Kingston, N.Y. The first three were pupils of Raymond C. Corey and the fourth a pupil of John Davis, United States Military Academy, West Point. The program follows: "Clair de Lune," Karg-Elert, Betty Bellows; Prelude and Fugue in C (Little), Bach, and Suite "Gothique," Boëllmann. Beverly Lewis; Prelude and Fugue in E minor (Cathedral), Bach, and Sonata 2, Hindemith, Gloria Smith; "Meditation a St. Clotilde," James, and "Pièce Héroïque," Franck, Annette Sherwin.

VERA B. GOERTZ

INSTITUTE AT ALFRED

The Canacadea Chapter will hold the eleventh in its series of church music institutes at Alfred, N.Y., University July 12-17. Study in various phases of church music will occupy the day-time hours and the evenings will be given over to recitals and social gatherings.

Robert Elmore will conduct the organ classes; this is his second visit to the institute. Madeleine Marshall will amplify the lecture series of two years ago on diction and phonetics. Hans Vigeland is to conduct the choral classes in the study of unacknowledged repertory.

One of the novelties of this year's institute will be several hours devoted to the use of tape recorders, amplification and other electronic techniques used by many churches; Fred Palmer's advice will be helpful to those who are using them. Dr. David N. Johnson will introduce new hymnals published by many denominations. "His large collection of hymnals will be available to the interested directors. Junior and youth choir techniques and materials are to be covered in seminar fashion. A daily practice session with English handbells will add variety to the curriculum. Lois Boren Scholes, dean of the chapter, acts as director.

An interesting group from a dozen states attended the chapter's institute in preparation for Guild examinations the week following Easter. This ambitious undertaking will become a regular event.

Central New Jersey

The April 6 meeting of the Central New Jersey Chapter was held in Trinity Methodist Church, Bordentown, with Robert Lawton, Pennington School, as program chairman. Donald Hinkle and Carol Schaeffer were organ soloists; Maribeth Skinner was violin soloist. The program: Prelude and Fugue in A minor, Bach; Largo, D minor Concerto, Vivaldi-Bach; Six Little Preludes and Intermezzi, Schroeder; Prelude and Fugue in C minor, Bach; Sonata 3, Handel; "Hear Ye Israel," Mendelssohn; "Open Our Eyes," MacFarlane, and "A Mighty Fortress." A brief meeting followed with Mrs. Marion Flintzer, dean, appointing a nominating and auditing committee.

WILLIAM REED

Northern Valley

The March 9 meeting of the Northern Valley Chapter at the Episcopal Church of the Atonement, Tenafly, N. J., was devoted to a recital by William Caldwell who played: Concerto 7, Handel; Two Chorale Preludes, Bach; "Benedictus," Reger; Fantasy on a Mountain Song, Clokey; Chorale in B minor, Franck; Concerto 4, Handel; Prelude and Fugue in C minor, Bach; Capriccio on the Cuckoo, Purvis; Fantasie and Fugue on "B-A-C-H," Liszt. Refreshments followed the program.

ANN T. DARPINIAN

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met March 9 in the Watnessing Methodist Church, Bloomfield. Walter N. Hewitt, A. A. G. O., conducted an audience participation workshop on youth choirs stressing vocal routines, rehearsal techniques, discipline problems, worship service responsibilities and the combining of choirs for special services. Lectures were illustrated with tape recordings and on-the-spot choral work. Many questions were asked and many practical answers given.

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News of the American Guild of Organists—Continued

Tacoma

The choral society of the College of Puget Sound with soloists and orchestra will sing Vivaldi's "Gloria" at the First Methodist Church in Tacoma, Wash., May 10. The 100-voice group will be directed by Dr. Charles Fisher. Assisting on the program will be C. Griffith Bratt, Boise, Ida., who will play a recital plus improvisations on submitted themes on the three-manual Aeolian-Skinner. The Tacoma branch is co-sponsoring the event.

Mrs. J. C. EUBANKS

Sacramento G.S.G.

The Student Group of the Sacramento Chapter chartered a bus for a field trip March 23. The group was met in San Jose by William Reid, representative of the Hillgreen, Lane Company, who demonstrated the new three-manual organ recently installed in the First Presbyterian Church. After a luncheon served in the social hall by Mrs. Reid, the group visited the First Presbyterian Church in Los Gatos where Clifford Hansen showed the tonal resources of the new Möller three-manual which had been in use only two weeks. The next stop was Stanford University, Palo Alto, where C. Thomas Rhoads demonstrated the four-manual Murray M. Harris organ in the chapel. The last stop was at St. Mark's Episcopal Church, Palo Alto, where Mr. Rhoads performed on the three-manual Casavant installed in 1957. One of the interesting sidelights of the trip was the inspection of a small portable organ made entirely by Mr. Rhoads. After a delicious dinner in a downtown restaurant the group returned home.

JUDY EDWARDS

Sacramento

The ambitious far-western regional convention at Sacramento, Cal., June 16-19 has been detailed in THE DIAPASON over the last four months. One of the fullest and most exciting of the whole fifteen, its events can be reviewed in previous issues. Reservations are reported coming in from many states including the new fiftieth one, Hawaii. Preparations are under way to welcome a record crowd.

G. LELAND RALPH

Contra Costa

Members of the Contra Costa Chapter held a March 16 meeting at the First Unitarian Church, Oakland. Frederick Freeman, F.A.G.O., organist of the church, played works by Bach, Vaughan Williams, Clérambault, Böllmann and two of his own compositions, A Christmas Fantasia and "The Wistful Shepherd." Mr. Freeman demonstrated the stops of the organ and his use of them. Refreshments were served at the close of the meeting.

BARBARA PARSONS

Long Beach

The 125-voice schola cantorum was heard in a concert of choral music March 3 in the First Methodist Church. Under the auspices of the Long Beach, Cal., Chapter this outstanding choir sang choral masterpieces from the sixteenth to twentieth centuries. The fourth concert in the series "Artists of the West" was directed by Royal Stanton with Helen Davenport at the four-manual organ. Assisting artists included the chamber orchestra from the Long Beach City College symphony directed by Nelson Keyes. Miss Davenport played Rheinberger's Sonata 7.

EDITH MARTINA WYANT

Santa Barbara

The Santa Barbara, Cal., Chapter sponsored Pierre Cochereau in recital at Our Lady of Sorrows Church April 1. The largest attendance ever to attend an organ recital in Santa Barbara numbering more than 1,125 attended and filled the great nave of the church. Organists from Ventura, Fillmore, Santa Paula, Oxnard, San Luis Obispo and the Vandenberg Air Base at Lompoc were in attendance. The Rev. Edward Whelan, S.J., welcomed the throng. At the interlude Sub-dean Brookes Davis read the Guild declaration of religious principles. The P.T.A. of the Dolores Catholic school gave a reception for M. and Mme. Cochereau.

The Santa Barbara, Cal., Chapter met in the rehearsal room of the First Methodist Church March 17. Mrs. William Beasley, dean, presided and the entire evening was spent perfecting plans for the Cochereau recital April 1 at Our Lady of Sorrows Church. After the meeting, Mrs. John Walser served St. Patrick's Day refreshments and the members played the new handbells from England purchased by the host church.

C. HAROLD EINECKE

Tulsa

The Tulsa, Okla., Chapter met April 7 in the parish house of Trinity Episcopal Church. Following the dinner and business meeting the program chairman introduced Sister Mary Regina, O.S.B., who gave an illustrated discussion on Gregorian chant. A group of sixteen girls from the choir at Monte Cassino School sang various types of chants as they were discussed, following which the whole group took part in a question-and-answer period.

San Jose

The San Jose Chapter met March 8 in the parish hall of St. Luke's Episcopal Church, Los Gatos, Cal. Sub-dean Richard Jesson presided. The program arranged by Charles Sayers and Mr. Jesson consisted of a panel discussion on various phases of sacred choral art and was moderated by Viola Gustafson. William Erlendson discussed choral techniques and Mr. Sayers the selection of worship music. Arline Cox and Clifford Hanson reviewed choral materials and publications and the audience discussed choir recruitment. The nominating committee, Marlon Frasier, chairman, submitted the following candidates: Dean, Mary Gillespie; sub-dean, Donald McHenry; registrar, Lila LeVan Loadwick; secretary, Kathleen Bergeron; treasurer, Charles Sayers; financial secretary, Iva Rodgers; auditors, Grace Denman and Marlon Frasier; executive board, Richard Jesson, three years, Ruth Monsen, two years, and Stephen Janzen, one year.

Carl Weinrich played in St. Mark's Episcopal Church in Palo Alto Feb. 15 under the auspices of the San Jose Chapter. His program included the following works: Variations on "The Knight's Song," de Cabezón; "The Earl of Salisbury," Byrd; Concerto in A minor and Toccata and Fugue in D minor, Bach; Fantasia in F minor, Mozart; Sonata 1, Hindemith; Two Pieces for Mechanical Clock, Haydn; Pastorale, Milhaud, and "God among Us," Messiaen. A reception honoring Mr. Weinrich was held in the parish hall immediately following the recital.

LILA LEVAN LOADWICK

Los Angeles

The April 6 meeting of the Los Angeles Chapter took place at the Oneonta Congregational Church, South Pasadena. After dinner members met in the church for a program of organ and choral music. Cecily Adams Brown played the following selections: Toccata and Fugue in D minor, Bach; Carillon, Sowerby; "Help, Lord, with Strength," Zekiel; "Divinum Mysterium," Purvis; Prelude on "B-A-C-H" and Toccata on "Deo Gratias," Richard Keys Biggs; Lenten Improvisation and Diversion, Mader, and Finale in E minor, Douglas. David O. Thorsen directed the Oneonta choir in the following anthems: "Thee We Adore," Candlyn; "I Would Not Leave You Comfortless," Titcomb; "Before the Ending of the Day," Willan, and "Christ Whose Glory Fills," Candlyn.

The chapter sponsored a recital by Donald McDonald April 12.

ELFRIEDA DOLCH

Riverside-San Bernardino Counties

The Riverside-San Bernardino Counties Chapter sponsored Ben Herbert March 1 in Trinity Lutheran Church, Riverside, in a workshop designed primarily for organists playing electronic instruments. Repertory and registration were discussed with demonstration on the Hammond. The keynote music company of Los Angeles supplied an exhibit of organ music.

MARGARET WHITNEY DOW

Oklahoma City

The Oklahoma City Chapter met April 6 for a dinner meeting at the First Christian Church. Following the meal a short business meeting was conducted by Dean Nancy Ragsdale. The group then went to the church proper where a student recital was played on the Austin organ. Those who appeared were Philip Simpson and Donald Dumlér, both students of Mildred Andrews, University of Oklahoma. The program follows: "Agincourt Hymn," Dunstable; "Nun bitten wir," Buxtehude; Toccata in E minor, Pachelbel; "Te Deum," Langlais; Chorale 1, Sessions; Prelude and Fugue in D, Bach; Chorale, Jongen, and Prelude and Fugue in G minor, Dupré.

MARY SCHULZ

Southwestern University G.S.G.

The Southwestern University Student Group gave a recital for the Waco Chapter in the Lois Perkins Chapel March 10. The student organists, pupils of R. Cochrane Penick, were: Wayne Bradford, John Schmidt and Barbara Sands. The program: Prelude in E flat, Bach; Adagio and Fugue in C, Bach; Chorale in A minor, Franck; two chorale preludes by Walcha and Pipping; Adagio for Strings, Barber; "A Fantasy," Harris, and "Te Deum," Langlais.

San Joaquin Valley

The San Joaquin Valley Chapter and the Fresno Chapter of the Choral Conductors Guild held a joint meeting Feb. 14 in the home of Ruth Wallis in Fresno. Speaker for the evening was Fred Dempster, Fresno State College, who spoke on style. He illustrated his informative lecture by playing a tape of organ, voice and orchestral numbers. He covered the different styles of music written by composers beginning with the renaissance. Following the talk refreshments were served by the hostess.

JO DULL

WICHITA FALLS IS HOST

The North Texas Chapter, Wichita Falls, will be host to the southwestern regional convention June 15-18. Among the featured names will be Alec Wyton, William Teague and Lloyd Pfautsch, Southern Methodist University, Dallas. One of the highlights of the meeting will be a performance of Mozart's Requiem with chorus, soloists, organ and orchestra. Lectures and demonstrations are scheduled on the organization of primary, junior and senior high school choirs.

A young organist contest among students in colleges and universities in the area will be an interesting event; this will be independent of the national contest.

By way of entertainment word has been received of a French cabaret dinner with a floor show staged by Guild personalities.

NITA AKIN

Galveston

The regular meeting of the Galveston, Tex., Chapter was held April 7 at St. Paul's Union Church in LaMarque. The meeting was followed by a program of music. Mrs. A. E. Withrow played Prelude and Fugue in E minor, Bach, and Elevation in E flat, Batiste. Thomas B. Donner played Fugue on the Kyrie, Couperin, "Es ist das Heil uns kommen her," Kirnberger, and "In Memoriam," Rheinberger. The choir of the First Presbyterian Church, Texas City, directed by Dr. T. M. Frank, sang "Sheep and Lambs," Homer; "The Crown of Thorns," Tchaikovsky; "Turn Back, O Man," Holst, and "By Thy Glorious Death and Passion," Dvorak. Accompaniments were played by Thomas B. Donner, Jr. Mrs. H. W. Rogers played Toccata and Fugue in D minor, Bach, "Romance," Rubinstein, and "Dawn," Jenkins. After the program chapter members and their guests were entertained at a reception in the church hall.

URSULEE T. RAHE

Lubbock

The Lubbock, Tex., Chapter held its regular meeting April 7 in the First Presbyterian Church. Mrs. Gettys Tucker, program chairman, introduced two organ soloists, Judith Henry and Miss Laverne Shoemaker. The music performed: "Dorian" Toccata, Bach; "The Nativity," Langlais; Sonata 6, Mendelssohn; "Hosanna," Wachs; Toccata and Fugue in D minor, Bach; "Pièce Héroïque," Franck, and Trois Pièces, Alain. Cecil Bolton, dean, presided for a business session.

The Lubbock, Tex., Chapter held a meeting Feb. 10 at St. John's Methodist Church. Mrs. Carl Scoggin was program leader for the subject, "Hymns and Congregational Singing." Mrs. G. N. Atkinson read a paper on "Stories about Hymns and Composers" and "Isaac Watts and the Wesley Hymns" was Mammie I. Neal's subject. Cecil Bolton demonstrated several hymns on the organ. A round-table discussion followed among ministers and choir directors. Dean Bolton presided for a business session. Refreshments were served by Mrs. Gettys Tucker and Mrs. H. W. Wylie.

HENRIETTA DALTON

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News of the American Guild of Organists—Continued

Texas

The Texas Chapter held its monthly dinner meeting and program March 16 at Trinity Methodist Church, Dallas. Dean John D. Newall presided. Following the dinner and business session Sub-dean Robert Ekblad introduced Carl Gerhart of the Allen Organ Company who spoke of recent improvements in electronic organs and explained the operation of the Model C 4 Allen. Robert Cobb played the following recital: Prelude in B minor and "I Call to Thee," Bach; "The Modal Trumpet," Karam; Intermezzo, Vierne; "Chartres," Purvis; Antiphon 5 and "Ave Maris Stella 2," Dupré, and Toccata, Symphony 5, Widor.

ERIC HUBERT

Central Arkansas

A choral festival by junior and youth choirs was held at the Winfield Methodist Church, Little Rock, March 15 sponsored by the Central Arkansas Chapter. Participating were 530 children 7 to 17 years of age representing twenty churches from Little Rock, North Little Rock, Pine Bluff, Hot Springs, Searcy, Clarendon and Gurdon. The program was built upon the seasons of the church year. Archie McMillan was conductor for the festival. Jo Lee Fleming, Hendrix College, Conway, presided at the organ. Mrs. Conrad Farrell was program chairman. The churches participating represented six denominations. Chapter officers are: Edgar Ammons, Pine Bluff, dean; Mrs. Paul Gerding, sub-dean; Mrs. James Williams, Hot Springs, registrar; Mrs. H. C. Harris, secretary; Mrs. Lawrence Witherspoon, Jr., treasurer; Mrs. Curtis Stout, parliamentary; the Very Rev. Chas. A. Higgins, Jr., chaplain.

MRS. H. C. HARRIS

Twin Cities

Jayniel Hickman and Louise Borak gave a recital for the Twin Cities Chapter March 17 at Christ Lutheran Church, Minneapolis, Minn. Their program included: Prelude and Fugue in G, Bach; Sonata 1 in F minor, Mendelssohn; Andantino, Pastorale Suite, and "In Thee Is Gladness," Bach; Prelude, Fugue and Variation, Franck; "Litanies," Alain; "Skyland," Vardell, and "God among Us," Messiaen.

The chapter sponsored Dr. Heinrich Fleischer in recital April 6 at the Church of the Holy Childhood in St. Paul. His all-Bach program included: Prelude and Fugue in C minor, "Soul, Adorn Thyself with Gladness," "Wake, Awake, a Voice Is Crying," Prelude and Fugue in A minor, "Saviour of the Nations, Come," "O Lamb of God, Most Holy" and Prelude and Fugue in E minor.

JANE AXNESS PETERSON

LOUISE BORAK

Muscle Shoals

Election of officers for 1959-60 was held March 26 at the luncheon meeting of the Muscle Shoals, Ala., Chapter in the Muscle Shoals Hotel. Mrs. George Jackson was re-elected to serve as dean and other officers elected to serve with her were: Mrs. J. Will Young, sub-dean; Mrs. C. D. Fairer, secretary; Mrs. E. W. Beasley, treasurer; Mrs. L. S. Doster, auditor; Mrs. Charles Rock, registrar; Mrs. O. H. Dodson, Jr., reporter. Copies of the constitution and by-laws were given to members. Dr. Austin Lovelace will be sponsored in recital May 25 on the new organ in the First Presbyterian Church, Florence. Sam Batt Owens of the Birmingham Chapter was a guest.

Texarkana

Wendell Blake played a program for the Texarkana Chapter at St. James' Episcopal Church March 28. He played preludes on the Passion Chorale by Kirnberger and Buxtehude. Helen Owens showed slides of cathedrals and churches including views of organs and interiors of the buildings. Following the viewing of the Morelia Cathedral and organ at Michoacan, Mexico, members listened to a recording by the organist of the cathedral, Alfonso Vega Nunez. A short business session was conducted by Dean Irene Pelley.

DOROTHY ELDER

Greenville

The First Baptist Church was the meeting place for the Greenville, S.C., Chapter March 16. Charles Ellis, sub-dean, presided over the business session. The program for the regional convention in Columbia, S.C., April 13-15 was discussed. Henry von Haseln, state chairman, played a program which included: Prelude and Fugue in C, Bach; Prelude in E flat minor, D'Indy; Gavotte, Martini, and Sonata 5, Mendelssohn. A social hour was enjoyed after the program.

DAISY D. FONVILLE

Central North Carolina

The Central North Carolina Chapter sponsored its second annual student recital Feb. 22 at the Hayes Barton Methodist Church, Raleigh. The following students played a varied program for an appreciative audience: Peggy Fulghum and Judith Wilburn of Peace College, Ruth Young and Sylvia Meade of Meredith College, Nancy Walker, Sidney Seymour and James Holmes of the University of North Carolina and Geoffrey Simon of Duke University.

North Louisiana

The Kings Highway Christian Church of Shreveport was the site of the April 7 meeting of the North Louisiana Chapter. With Dean Hansen presiding over the business meeting, members discussed matters at hand and news of the many forthcoming conventions. Plans were made for the May meeting—a family picnic and the final get-together of the season. Officers for 1959-60 continuing in their present positions will be: Mrs. H. J. Hansen, dean; the Rev. Thomas C. Duncan, chaplain; Dr. F. G. Ellis, treasurer. Newly-elected officers are: Jim Lamberson, sub-dean; Marjorie Casanova, secretary, and Mrs. R. L. Spence, registrar. The membership had been requested to bring to the meeting copies of favorite choral and organ music and the rest of the evening was joyfully and profitably spent in browsing through the vast amount of music on display in the parlors of the church. A small organ in the chapel was available to the members for "sounding-out" new music. Mrs. M. J. Cameron, organist of the church, and Mrs. Gordon K. Smith served refreshments for the musical "treasure-hunt."

SUSAN K. COLES

Jackson

The Jackson, Miss., Chapter met at Raymond, Miss., for a March 18 meeting. The program was arranged by Peggy Pennel, Hinds Junior College, Raymond, who opened with a short history of the chorale. Several chorales were played by students Barbara Speight, Myrtle Moore and Genie McBride. The junior college choir under the direction of Leslie Reeves sang representative chorales. Composers represented were Bach, Scheldt, Krebs, Brahms, Peeters and Hindemith. A social hour followed the program.

MRS. CECIL ROPER

Columbus

The Columbus, Ga., Chapter held its regular monthly meeting April 3 at the St. Luke Methodist Church with William Collins as host. A review of choral materials and repertoire was given by Emile Watson. Also featured on the program was a group of baritone solos by Pvt. Peter Schwender of Fort Benning, including works by Schubert, Fauré, Debussy, Gounod and Verdi. Mrs. Charles Dunn accompanied.

MRS. TONY VICTOR

Charlotte

The Charlotte, N.C., Chapter journeyed to Rock Hill, S.C., March 16 for its monthly meeting. Mary Elizabeth Dunlap, Wilbur Sheridan, William White and David Youngblood, all of Rock Hill, were hosts. Dinner was served in the new Wesley foundation student center. Afterward the group adjourned to the Winthrop College auditorium for a program on the four-manual Aeolian-Skinner organ. Mrs. Tom Holland, dean, announced that among the ten entries in the organ playing contest at the southeastern regional convention will be students of two chapter members. Evelyn Elizabeth Hancock, studying with Miss Dunlap, will represent the Charlotte Chapter. Dr. Richard Peek's pupil, Sam Wilson, will represent the Spartanburg Chapter. A reception in the auditorium parlor concluded the evening.

NELL MORGAN

Atlanta

The Atlanta, Ga., Chapter sponsored Marilyn Mason and Paul Doktor, viola, in a joint recital March 31 at the Second-Ponce de Leon Baptist Church. A large audience received them with enthusiastic appreciation. This was the year's highlight for the chapter and organists and choir directors turned out en masse to give these two artists an ovation. Works of Bach, Tartini, Handel, Haydn, Sowerby, Pochon and Vitali were programmed.

Adele Dieckmann, A.A.G.O., Trinity Presbyterian Church, played a recital March 2 following a dinner in the church dining room. The event was open only to members of the chapter.

MOZELLE HORTON YOUNG

Fort Lauderdale

The Fort Lauderdale, Fla., Chapter heard a recital March 2 at the First Presbyterian Church by Carl L. Anderson, A.A.G.O., assisted by Deena Tanton, flute. The program: Voluntary 5, Stanley; "Come, Holy Ghost, God and Lord," Buxtehude; "O How Happy Are We," Brahms; Prelude and Fugue in E flat (St. Anne), Bach; Sonata 1 for flute and cembalo, Handel; Prelude, Fugue and Variation, Franck; Noël en Trio, Buhler; "Thou Art the Rock," Mulet.

KATHRYN K. HYDE

St. Petersburg

The St. Petersburg, Fla., Chapter sponsored the senior choir of St. Luke's Methodist Church in a concert of sacred music March 10. The program consisted of a group of three numbers: "Father Most Holy," Victoria; "At thy Feet We Humbly Kneel," Bach; "Lo, My Shepherd Is Divine," Haydn, followed by the Mass in C (Coronation) by Mozart. The program was directed by Gerald Haft with Theodore Gray at the organ and Nancy Sheets at the piano.

FLORENCE G. ANDERSON

Upper Pinellas

The second of two recitals by members of the Upper Pinellas Chapter was played March 16 at Trinity Presbyterian Church, Clearwater, Fla. Mrs. Robert Grow and Mrs. Eugene Moore were the recitalists and the program included: "O Hail this Brightest Day," Bach; Nazard, Langlais; "Forest Green," Purvis; "Invocation" in D flat, Gullmant; Andante Religioso, Borodin, and "Hosannah," Wachs.

The first of the series was played Feb. 21 at the Episcopal Church of the Good Shepherd, Dunedin, and the players were Mrs. Albert H. Anderson and Mrs. Lester Huxtable. The program was as follows: "Jesu, meine Freude," "Ich ruf' zu Dir, Herr Jesu Christ" and "Christ lag in Todesbanden," Bach; "But Oh! What Art Can Teach," Handel; Pastorale, Sonata in D minor, Gullmant, and "Peace," Shure.

The chapter sponsored Jean Langlais Feb. 27 at Calvary Baptist Church, Clearwater.

THELMA ANDERSON

Piedmont

The Piedmont Chapter met in the recital Hall of the woman's college of the University of North Carolina March 3 for a lecture by Arthur Howes. After a brief preliminary discussion Mr. Howes showed slides of many famous organs in Holland, Denmark and Germany which were taken on the 1955 Organ Institute tour of Europe. After showing the exterior views of the casework, Mr. Howes showed slides of the interiors of organs and explained different types of actions and mechanical workings. A question-answer period followed the showing of the slides. A short business meeting concluded the program.

KEN ROSS

Charleston

The Charleston, S.C., Chapter held its regular meeting April 6 at St. Joseph's Catholic Church with Mrs. H. Tracy Sturcken as hostess. Eileen Meyer, program chairman, introduced the Most Rev. Paul J. Hallinan, D. D., who spoke on Catholic church music and liturgy. A brief question-and-answer period followed. A social period, during which refreshments were served by members of the church choir, preceded a short business meeting.

The Feb. 2 meeting was held in the education building of the Westminster Presbyterian Church with Mrs. W. A. Rowe and Mrs. L. D. McPhail as hostesses. Mrs. McPhail gave an interesting talk on the challenge of a junior choir. Materials and publications for use with junior choirs were on display. Mrs. Rowe demonstrated the use of melody bells as a part of junior choir work. The members then went into the newly-completed church and inspected the new organ and listened to a demonstration.

MALLIE McCRAINE

Greenwood

The Greenwood, S.C., Chapter held its March 23 meeting in the First Presbyterian Church. The choir under the direction of Mrs. Thomas Hutto with Rosalie Stribling, organist, was heard in the following program: "Then Did Jesus Pray," McCormick; "None Other Lamb" and "My Eternal King," Marshall; "As Jesus Stood beside the Cross," Scheidt; "O Praise the Lord" and "Glorious Everlasting," Jolly. Host and hostesses for the evening were Mrs. Hutto, Mrs. Stribling, Mrs. Jimmy Jones and James O'Nan.

The chapter sponsored the Covenant Presbyterian Church choir of Charlotte, N.C., in what was probably the first southern performance of Handel's Passion According to St. John March 15 in the First Baptist Church. The fifty-voice choir was under the direction of Dr. Richard Peek, with Betty Peek, accompanist, assisted by a string ensemble.

ROBERTA MAJOR

Miami

The Miami, Fla., Chapter sponsored the annual recital March 20 by members of the Student Group of the University of Miami. Dr. Ralph A. Harris, F.A.G.O., is supervisor of the group and the recital was held at the Ewing Gallery in Coral Gables. Participating students were Mary Olive Lund, Marilyn MacFarlan and Kirby Smith. The program was: Prelude and Fugue in C minor, Bach; Adagio, Sonata 5, Rheinberger; Sketches 1 and 3, Schumann; Prelude and Fugue in A, Bach; Improvisation, van Hulse; "Transfiguration" and "Christ the King," Benoit; Fantasia in A minor, Bach; "O World, I Needs Must Leave Thee," Brahms; "Idyl," Purvis, and Toccata: "How Firm a Foundation," Murphree. Following the recital refreshments were served in the garden.

PATRICIA HILL

Patapsco

The Patapsco Chapter, Baltimore, Md., met March 7 at the home of Margaret Rusk Franklin. At the conclusion of the business meeting there was a program by a guest baritone soloist, Curtis T. Morris, accompanied by Norman Ross. Refreshments followed the program.

FRANCES CHAMBERS WATKINS

STUDENT GROUP PLAYS

The March 9 meeting of the Memphis, Tenn., Chapter was held at Calvary Episcopal Church. These members of the Memphis State University Student Group played: Wilson Powell, Boyd Saunders, Carrie Garofas, Jane Brady, Lougenia Thompson, Janice Lady, Sharon Griffin, Charles Parham and David Tyson. Music heard was: Prelude in D minor, Corelli; Fugue on the Kyrie, Couperin; "As Jesus Stood beside the Cross," Scheidt; Pastorale, Bach; Concerto in F, Handel; "Tantum Ergo Sacramentum," Beilell; "And the Shepherds Greatly Praised," "In Bethlehem Born" and "Now Blessed Be Thou," Walcha; "Clair de Lune," Bonnet; Chorale, Suite 1, Alain; "The Hours of Burgundy," Jacob.

Following the program an informal reception was held in the parish house honoring members of the student group and their sponsors, Raymond Haggh and George Harris. An exhibit of early keyboard music from the university collection was on exhibit, including a number of rare and valuable books and manuscripts.

EUGENIA EASON

Tampa

The regular meeting of the Tampa, Fla., Chapter was held April 6 at the First Christian Church with Mrs. James Hudson as hostess. Chris Napoli directed the choir in several choral selections. Mrs. Hudson played "Resurrection Morn," Johnston, and March, Becker. Dean Mitchell presided over the business meeting and plans for the May elections were discussed.

Florida State University G.S.G.

The Florida State University Student Group, under the supervision of Dr. Ramona C. Beard, met March 5 with President Jerrold McCollum presiding. Nancy Wicks, Okle Jones and Michael Cohen, three students of Dr. Beard, played: Three Chorale Preludes, Zacharia; "Deck Thyself," Clokey; Improvisation, Oldroyd; Antiphon 5, Dupré, and Intermezzo 1, Schroeder. Plans for this semester and the coming year were discussed at the business meeting, including a tour of Tallahassee organs, a series of historical recitals this spring and a recital by a well-known organist next year.

OHIO VALLEY REGIONAL

Reminder

JUNE 22, 23, 24, 1959

CINCINNATI, OHIO

Recitalists:

E. Power Biggs
David Craighead
Ray Ferguson
Wayne Fisher

Lectures:

Dr. C. Hugo Grimm
Vincent Slater
Robert Stofer
George Higdon

Baroque Recital - Robert F. Crone

Festival Guild Service

Headquarters - Terrace Hilton

JOSEPH W.

CLOKEY

SAN DIMAS

CALIFORNIA

News of the American Guild of Organists—Continued

Stimulating Panel Heard at Meeting in Boston

Much credit is due the program committee of the Boston Chapter under the chairmanship of Dr. David Johnson for the imaginative planning and execution of a forum at the March 17 meeting. Held at the First Church in Cambridge, Congregational, a roast beef supper preceded the formal program.

With a starting topic of "Organ Music in the Contemporary Musical World," the panel uncovered many other areas of associated and disassociated material in the two-hour discussion. Freely urging questions directed to panel members from the floor, moderator Jules Wolfers, Boston University and music critic for the *Christian Science Monitor* and *Boston Herald*, kept the evening moving smoothly.

Leading off, E. Power Biggs spoke of the secular origins of the organ and the way it has come to be an almost wholly church instrument. Music critic Cyrus Durgin of the *Boston Globe* tried a defense of his profession in such urban centers as Boston in not being able to cover the multitude of church musical and organ events. Mr. Durgin occasioned much discussion with his observation that the organ must be divorced from the church before it can be accepted as a musical art form of the same professional level as demanded of concert artists in other fields of musical expression.

Charles Fisk, organ builder and designer for the Andover Organ Company, spoke of some interesting problems a builder faces among organists, church committees, architects, acoustical engineers and the organ consultant. The current discussion between the electro-pneumatic and tracker actions was injected, with Mr. Biggs taking a strong stand for the well-designed tracker instrument as the only truly satisfactory one.

Speaking from yet another standpoint was Daniel Pinkham, King's Chapel, who spoke of the identification a composer has for facilities upon which his music will be performed, of the importance that knowledge be available of the sonorities and physical equipment to reproduce the music as intended.

The last member of the panel was concert manager Roberta Bailey Johnson. As manager and friend of many internationally-known artists of the organ, she spoke of the increasing acceptance on the part of the public and churches of organ recitals as professional events. Publicity and planning, plus close relationships with sponsoring groups, are some of the problems encountered by the manager.

To go further into this panel material would make a far too long report, but mention was made by Mr. Wolfers that if there was enough call for transcripts of the evening's discussion, they would be made available. A tape was also prepared for future programming over Boston University's station WBUR-FM.

MARSHALL S. WILKINS

New York City

The New York City Chapter sponsored the Dessoff choir, Paul Boepple, conductor, at the Cathedral of St. John the Divine March 3. The program consisted entirely of compositions of Tomas Luis de Victoria and included these works: "Gaudet in Coelis," "O Magnum Mysterium" and "O Vos Omnes" for four voices, "Dum Complerentur Dies Pentecostes" for five voices, Missa "Ave Maris Stella" and Magnificat in Mode VI for twelve voices in three choirs.

DAVID HEWLETT

NEW HAVEN PLANS REGIONAL

The March 18 meeting of the New Haven Chapter was held at the Hamden Plains Methodist Church. The entire evening was devoted to discussion of plans for the New England regional convention to be held June 22 and 23. Mrs. Raymond Newell, dean, announced the following tentative plans:

Monday, registration and tour of organs at Yale and neighboring churches. Aubrey Thompson-Allen, curator of organs at Yale, will show the instruments at Woolsey Hall and Battell Chapel. Robert Lord has arranged for outstanding organists to demonstrate the organs visited. Opportunity will be given for questions and examination of the various instruments. Other recitals will be heard in the afternoon and the highlight of the evening will be an evensong at Trinity Church on the Green with the boy choir under the direction of G. Huntington Byles. A social hour will follow in the Trinity parish house.

Tuesday's events will include a choral workshop, a visit to the Yale art gallery and recitals at Woolsey Hall and Battell Chapel.

MARY P. REID

Queens

The April 6 meeting of the Queens Chapter was held at the First Methodist Church, Richmond Hill, L. I. The program was a joint recital by two members of the chapter who were recently awarded A.A.G.O. certificates: Doris Caldera Kane and Richard Amend. A flutist, Robert Handshuh, was featured and was accompanied by David Walker, secretary. The program included: Symphony 3, Vienne; Sonata 4 for flute, Handel; "My Heart Is Filled with Longing" and "Rejoice, Beloved Christians," Bach; and Three Gregorian Paraphrases, Langlais. Following the program the chapter elected these officers: Dean, Roy Anderson, A.A.G.O., Ch. M.; sub-dean, David S. Walker; secretary, Anna L. Schuh; assistant secretary, Carol Welch; treasurer, Doris Caldera Kane, A.A.G.O.; registrar, Mary Kaner; chaplain, The Rev. Arthur Morone; auditors, Anna Margaret Foulke and Grant McK. Smith, A.A.G.O., F.T.C.L.

MARY KANER

Brockton

The Feb. 10 meeting of the Brockton, Mass., Chapter was held in the home of Hester S. Crowther, North Abington. Dean Ralph E. Chase led the business meeting. Dr. Edna Parks, Wheaton College, lectured on early English hymns, showing the importance of this freely-composed form side by side with the metrical psalms as early as 1550.

The Jan. 6 meeting was held in the home of Emma Nelson. Dean Chase conducted the business meeting. Mrs. Nelson showed slides and told about her trip to the Scandinavian countries last summer.

ARNOLD JOHNSTAD

Hudson-Catskill

The Hudson-Catskill Chapter met Feb. 2 at the Emanuel German Lutheran Church, Hudson, N. Y., when a delightful program was given by members of the chapter, consisting of music for organ, violin, flute and clarinet.

The chapter sponsored Robert Owen, Bronxville, in a March 8 recital at St. Paul's Episcopal Church, Kinderhook, N. Y. A reception followed in St. Paul's parish house.

CLAYTON J. WALTERMIRE

Long Island

The Long Island Chapter held its regular meeting March 15 at the McIntosh School of Music, Rockville Center. The hostess was Kedra Greaves who in collaboration with Edith McIntosh has just had a book published by Carl Fischer, Inc., entitled "A First Organ Book." An organ demonstration by Miss Greaves and a talk by Miss McIntosh on the problems of teaching organ to musical beginners were the features of the evening.

VISIT ORTHODOX CHURCH

Members of the District of Columbia Chapter assembled April 6 at the Greek Orthodox Church of SS. Constantine and Helen to hear an explanation of the music, architecture, liturgy and use of the ancient Eastern Church by the parish priest. He sang an office hymn for the third Sunday of the Great Lent, set in the last of the eight Byzantine modes and then oriented the group on the significance of the beautiful iconostas. Organs are not generally used in Greek churches; most of the singing is done by the cantor; a mixed choir is occasionally heard.

The chapter progressed to the Hamline Methodist Church for a business session moderated by Kathryn Hill Rawls, A.A.G.O., at which time regional chairman, Katharine Fowler, reported that in lieu of a local regional convention this summer chapters in the region will be guests of the Monmouth Chapter at the regional convention in Asbury Park, N. J., June 29-July 1. Ralph Beuthin played a group of pieces.

The chapter in conjunction with the Montgomery County, Md., Chapter and the Bethesda Methodist Church sponsored Robert Noehren April 15 at the church.

CLEVELAND FISHER

Chautauqua

The Chautauqua Chapter, Jamestown, N.Y., sponsored Margaret Rickard Scharf March 31 at St. Luke's Episcopal Church. The program was as follows: Chorale in B minor, Franck; "My Heart Is Filled with Longing" and "O World, I Now Must Leave Thee," Brahms; Allegro, Sonata 5 in C, Bach; Fugue in C, Buxtehude; "Te Deum," Langlais; "Requiescat in Pace," Sowerby; "The Fountain," DeLamarter; "The Rhythmic Trumpet," Bingham, and Suite "Médiévale," Langlais. A reception in honor of Mrs. Scharf was held in the undercroft immediately following the program.

The chapter sponsored musical vespers March 15 at the First Covenant Church. Taking part were the First Covenant choir under the direction of Mrs. William Anderson and the Jamestown bellringers under Florence M. Sandberg. Organist was Mrs. Floyd Johnson. A free-will offering was taken for the benefit of the Albert Schweitzer Foundation.

JOYCE BRATT

Portland

The "tables were turned" March 23 when organists and directors, members of the Portland, Maine, Chapter, became choir members themselves and responded to the directions of a leader. The occasion was the workshop-lecture on choral music with Peter Re. Colby College, as the guest speaker. The place was the historic old First Parish Church where Mrs. Bertrand E. Cobb, organist-director, was hostess. A brief business session was held. The chief item on the agenda concerned arrangements for the concert of sacred music at City Hall April 22 by the Pilgrim Fellowship choir, Manhasset, L.I., N.Y. The municipal organ department and the chapter co-sponsored this event.

MAUD H. HAINES

Springfield

The Springfield, Mass., Chapter was invited to attend benediction Jan. 25 at the Holy Cross Roman Catholic Church intended to acquaint them with liturgical music. Elevation and "The Good Shepherd," Benoit, and Chaconne, Couperin, were heard as preludes. Within the service this music was heard: "Panis Angelicus," Palestrina; "Tantum Ergo," "Adoremus" and "Laudate," Gregorian; "Deo Gratias," Kreckel, and "Ecce Sacerdos Magnus," van Hulse. Dean G. Leland Nichols presided at the meeting and social hour which followed in the school hall at which he also showed slides of European churches.

G. LELAND NICHOLS

GOOD USE FOR THAT BALANCE

The Louisville, Ky., Chapter met for dinner April 7 at St. Paul's Methodist Church. Mrs. Alfred Higgins, treasurer, reported a good balance in the recital fund which will enable the chapter to bring at least two outstanding recitalists to Louisville next season.

The following program was sung by the male chorale from the Southern Baptist Theological Seminary under the direction of Russell A. Hammer: "Now Let the Heavens Rejoice," Hassler; "Good News from Heaven," Lenel; "Jesu Dulcis," Vittoria; Psalms and Hymns of Early America, Noss; Rhapsody, Brahms; "Gram," Dvorak; "Lamb of God," Carroll Thompson; "How Mighty Are the Sabbaths," Holst; "A Blessing," M. Shaw, "Benediction," Blass.

The Louisville, Ky., Chapter met at Christ Church Cathedral March 10. Dean Joseph Schreiber announced that the male chorale group from the Southern Baptist Seminary was to give a program for the chapter April 7 and that Mrs. T. C. Laugesen was to play a recital sponsored by the chapter May 17. Jean Langlais, in a recital March 4, was met with a capacity audience.

MRS. WALTER KENNEDY

Salt Lake City

Sixteen members and guests of the Salt Lake Chapter enjoyed a fine evening's program March 14. A dinner and business meeting at the Aviation Club was followed by a recital on the 42-rank First Presbyterian Church organ by Max E. Hodges, Westminster College faculty.

Included in the recital were the following numbers: Psalm 19, Marcello; Toccata and Adagio in C major, Bach; Chorale, Jongen; "Celestial Banquet," Messiaen; "Apres un Rêve," Fauré; "Te Deum," Langlais; Melody, Daves, and "Knightsbridge" March, Coates. Comments on the organ were made at intermission time by Dr. Alvin Morris, minister of the church, and Melvin Dunn of Dunn and Ware organ builders, which recently rebuilt and enlarged the original Bennett instrument.

KENT OLSON

Housatonic

The Housatonic Chapter met March 18 at St. John's Church, Salisbury, Conn. Before the meeting members viewed the new extension of the main body of the church. The business portion of the meeting was devoted to discussion of a Robert Baker recital May 20 in the chapel of the Hotchkiss School, Lakeville. Sub-dean George Vincent opened the program with a report on his recent tour of Haiti giving impressions of the churches he visited and the music he heard there. Then members enjoyed listening to parts of the Biggs recording, "The Organ." The program was brought to a conclusion by the playing of three Kuhlau Sonatinas in duet form at the piano by Mr. Vincent and Henry Cross.

BLANCHE JACK

New Hampshire

The New Hampshire Chapter sponsored its fifty-second recital March 8 at the Pilgrim Congregational Church, Nashua, with David Lord, Geraldine King, Albert Gerken and their teacher, Irving Bartley, taking part and with Carole Weeden, soprano, as guest soloist. The program included these organ numbers: Prelude and Fugue in D minor, Bach; Cantabile, Franck; "In Thee Is Gladness," "Have Mercy upon Us, O Lord" and "Rejoice, Christians," Bach; Psalm 19, Marcello; "Nun bitten wir," Buxtehude; Canon in B minor, Schumann; Introduction and Toccata, Walond; Fantasia, Dubois, and Fantasia and Fugue in G minor, Bach.

EVYLYN FISHER

Stamford

Members of the Stamford, Conn., Chapter were guests for the March 18 meeting at an organ recital featuring Pierre Cochereau at the First Presbyterian Church.

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History of the King of Instruments Reviewed by Curator

By AUBREY THOMPSON-ALLEN
(Continued from April issue)

As to the precise use of the organ in the music of the church, we should not lose sight of the fact that prior to the Reformation congregational singing was very rare. It seems that the organ was not used during the celebration of mass until the twelfth century and even then mostly on occasions when it was used alternately with voices and to give pitches. But gradually the organ displaced other instruments used in the music of the mass. The custom of using the organ alternately with voices still prevails in the Catholic Church today.

In spite of the impetus given to composing and playing of music in the new Protestant Church of the Reformation by the great retinue of geniuses which sprang up around the time of Bach and onward, a universal controversy also developed which had adverse effects in certain quarters. The Puritan view was that the organ savored of papistry and did not belong in the worship of God. Following the execution of Charles I in England in 1649 and under the Cromwellian protectorate, wholesale destruction of organs was carried on by Cromwell's soldiers throughout the land. Incidentally, there were known to be two organs in Oxford colleges in 1489, and an organ was built by John Chappington for Westminster Abbey in 1660. Charles II's return in 1660 left only four organ builders in England. So foreign builders were invited to come to England, and many masterpieces of the art came to be built by Bernard Schmidt from Germany and Renatus Harris from France. Other great organ builders of the times were Dallam, Byfield, John England, Jordan, Snetzler, Green, Hill, etc.

Following destruction of the beautiful old St. Paul's Cathedral by the fire of London in 1666, Schmidt of Germany built an organ for the new St. Paul's Cathedral in 1697. (The cathedral was the masterpiece of Sir Christopher Wren.) By this time what was known as the *chaire-organ* had been introduced. This referred to the sets of pipes which were located as a screen behind the organist's seat. It later became known as the choir organ in England and in Europe as the *rückpositiv*. Schmidt also built organs for the cathedrals of Wells, Durham, Ripon, Manchester, Chester and many others in England. By the nineteenth century most of these had been wantonly destroyed due to neglect and other causes. To this day a few Schmidt pipes remain incorporated in the later Willis masterpiece organ built in 1872 for St. Paul's Cathedral, London.

In Germany by the sixteenth century the singlefold bellows-reservoir had been invented. A manual key compass of four octaves, in which a whole octave could comfortably be grasped with one hand, had been introduced. Numerous large organs appeared during the seventeenth and eighteenth centuries all over Germany, several of which may be seen to the present day. Gottfried Silbermann, one of the greatest organ builders of all time, built many fine organs, including one for St. Bernard, Breslau, in 1705, and this in addition to his famed harpsichords which J. S. Bach so admired. Schnitger was another great organ builder of the eighteenth century. At the church of St. John, Lüneburg, a great instrument with a beautiful case (and *rückpositiv* in front) was set up in 1550. That organ was rebuilt in A.D. 1715. As a youth, J. S. Bach, who was known to have been a member of the music school of St. Michael's, Lüneburg, became friendly with George Böhm, the organist of St. John's. Bach doubtless played the St. John's organ many times prior to the 1715 rebuild and possibly returned there in his later years after 1715.

Before taking a glance at Italy and Spain, we should remember that in spite of the tremendous setback to organ building in England following the Reformation, great progress was made in England in the seventeenth and eighteenth centuries. By the year 1712 Abraham Jordon had invented the swell box and later Samuel Green greatly improved this expression chamber by his invention of the Venetian swell-louvre front now in general use.

Now as for Italy: Dom Bedos tells us that organs were built by the monks in Lombardy from the tenth century onward. Rapid progress was made through the fifteenth century. Great pipes thirty-two and sixteen feet in length were being incorporated into their exquisite organ cases. One of their great organ builders, Callido of Venice, was said to have built more than 300 organs, including a concert organ for St. Mark's, Venice, in 1767, costing 1,400 ducats. A pedal compass of one and a half octaves was known in Italy in the sixteenth century as well as in Germany. The stops of many of the organs at that time were operated by levers, and these moved from left to right to bring on a stop.

Strange as it may seem, the Eternal City, Rome, was not the center of organ building in the Middle Ages. One of the earliest organs on record in Rome of the Christian era was in the Lateran, rebuilt at the order of Pope Clement VIII in 1599 and later restored in 1731. The organs up to the present day in St. Peter's, Rome, have never been regarded as particularly outstanding examples such as appeared through the ages in so many of the other principal Christian churches of Europe.

In Spain early organ history is remote. Julianas, a Spanish bishop of the fifth century, recorded that there were several

organs in that country at the time. The development of the organ was similar to that in Italy. One of the greatest Spanish builders was Juan Rodriguez de Cordoba in the fifteenth century. He is said to have reconstructed the organ in the Toledo Cathedral in 1424. A decline in the musical arts began to take place in Spain in the seventeenth century with somewhat of a recovery in the nineteenth century. While the ensembles of the German, French, English and Italian organs of the Middle Ages were based principally upon their flue-pipe choruses and harmonic structures, the organs in Spain were the more noted for their blaring reed tones, which are said to have dominated all else. Many beautiful organ cases were made in Spain, frequently having what are termed *en chamade* reeds, sets of trumpet pipes which project horizontally from their elaborate organ cases.

In Russia there were no organs except in a few residences and palaces of the dukes, etc. during the eighteenth and nineteenth centuries. The Greek Church did not use the organ in its *enchologion*, in the mass, or in its general liturgy.

In passing through the history of the organ as a great musical instrument, let us not forget the fact that many of the principal composers and musicians all through the ages used the organ as one of their mediums. I am thinking of Palestrina, Purcell, Scarlatti, Bach, Buxtehude, Handel, Mozart, Mendelssohn and many others. In Europe generally, which for more than a thousand years up to the French Revolution had been the home of organ building, the Baroque period of art had a very definite influence upon the king of instruments. Out of the Renaissance in Italy by the end of the fifteenth century the florid Baroque spirit was rapidly overtaking the whole continent of western Europe. During the sixteenth and seventeenth centuries architecture had become fantastic, flamboyant and grotesque in style. Dynamic contrasts in the volume and "tone color" of music became the order of those days. Contrivances had been introduced for obtaining a crescendo and diminuendo in the organ and harpsichord. The organ tremolo and vox humana stops were invented. Soft colorful string-tone voices of the viola-dagamba class and coupling devices enabling one manual to be played from another had all become popular as a result of the freedom of the emotions permitted by the Baroque spirit. The equal temperament system of tuning was applied more generally, enabling organists to modulate from one key to another on the well-tempered clavier. Extremes in all respects had become more and more evident, and more small and more very large organs were being constructed by the end of the eighteenth century.

Prior to the beginnings of the Baroque period (1600-1650), the organ had been a very severe if not indeed an austere instrument. Polyphonic music had been the primary aim. But with the advent of the Baroque, contrasts and dynamics were given more attention. The beautiful Gothic and Renaissance organ cases (examples

Apollo Club Concert

The Apollo Club with the Chicago symphony orchestra under the direction of Henry Veld gave its second performance this season in Orchestra Hall March 31. The program began with Brahms' German Requiem, with Henrietta Chase, soprano, and Kay Charles Graves, baritone, as soloists. The chorus is to be commended for its confident singing of this demanding score. The principal musical problems of the evening seemed to be tempo-wise. There was a marked difference of opinion between Mr. Veld's direction and the orchestra's rather strong-willed performance in several movements. The soprano soloist was obviously being accommodated in the fifth movement when the speed was considerably faster than that indicated by the composer. Little excitement was permitted by the slow execution of the "Trumpet Shall Sound" section of the sixth movement. There were times when this reviewer felt the lack of any affection shown for the romantic harmonies and tapered phrases.

The second part of the program was a performance of the Kodaly *Te Deum* which seemed to strike fire with both the orchestra and chorus. It had much vigor and life, making a splendid contrast with the over-all seriousness of the Brahms work. Audrey Paul, contralto, and Howard Marsh, tenor, joined the other soloists to form the solo quartet for this colorful composition.

CORLISS ARNOLD

JOHN KEN OGASAPIAN has been appointed organist and choirmaster of the Church of the Good Shepherd, Dedham, Mass. He began his duties immediately after Easter. He goes to the Dedham post from St. Thomas' Church, Auburn, Mass.

ERVEN T. THOMA played the Hindemith Concerto, opus 46, with the Washington University chamber orchestra Jan. 18 at Graham Chapel, St. Louis, Mo.

of which, fortunately, are still with us) gave way in many instances to wild extravagances of poor taste. But, as I have already stated, this emancipation in art did help to give the organ a chance to show what it could do, freed from its restricted tonal characteristics of the fifteenth century.

By the end of the Baroque period in Europe, circa 1720, the regal, with its harsh and unyielding tone, became despised and disappeared entirely from the scene. The invention of the pianoforte (by Cristofori at the beginning of the eighteenth century) had become well known and was gradually replacing the harpsichord. The swing of the pendulum from the extremes of the Baroque era now gave way to what became known as the Classical period of art when further progress and development in the organ was withheld until the dawn of the nineteenth century and the arrival of the Romantic period.

[To be continued]

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**FRESNO, CAL., HOLDS CIVIC
MUSIC FESTIVAL 6th YEAR**

Fresno, Cal., had its sixth annual civic music festival in February and March. The first in the series of four events was a recital Feb. 10 by Carl Weinrich in the First Presbyterian Church; it was composed of numbers by Luge, Byrd, Sweelinck, Bach, Mozart, Franck, Haydn, Vaughan Williams and Messiaen. The second program Feb. 22 was a youth concert with the Fresno all-county high school chorus under the direction of Stephen L. Niblack and the Fresno junior philharmonic under the direction of Haig Yaghjian; this was held in the Roosevelt high school auditorium.

The third event March 1 was an ensemble concert in the First Presbyterian Church by students of Fresno State College. It featured a clarinet choir directed by Russell Howland, a brass choir directed by James Winter and soloists. The final program March 8, also in the church, was the singing by the Fresno community chorus of Mass for Five Voices, Byrd, and Mass in G minor, Vaughan Williams. Allan Clarke was the director and Zella Weeds was at the console.

**STALEY PROGRAMS SPANISH
MUSIC OBTAINED ON TRIP**

F. Broadus Staley directed the choir of the First Baptist Church, Cleveland Heights, Ohio, in Bach's cantata "Thou Guide of Israel" March 1. He played organ music by Handel, Rinck, Alain, Langlais and Sowerby. Of special interest were pieces of Miguel Echeveste and J. Guridi which Mr. and Mrs. Staley brought back from a recent trip to Spain. A coffee hour followed in the fellowship hall, after which a tour of the extensive new building unit concluded the program.

**MONTHLY MUSIC SERVICE
HEARD IN STRATFORD, ONT.**

A music worship service is a monthly feature at St. Andrew's Presbyterian Church, Stratford, Ont. Frederick James is organist and choir director. The Jan. 25 service included chorale preludes on "Wie schön leuchtet der Morgenstern" by Reger, Buxtehude, Bach and Peeters and the Praetorius chorale-concert on the same theme in which the Zion Lutheran choir joined that of St. Andrew's. Strings and brass assisted.

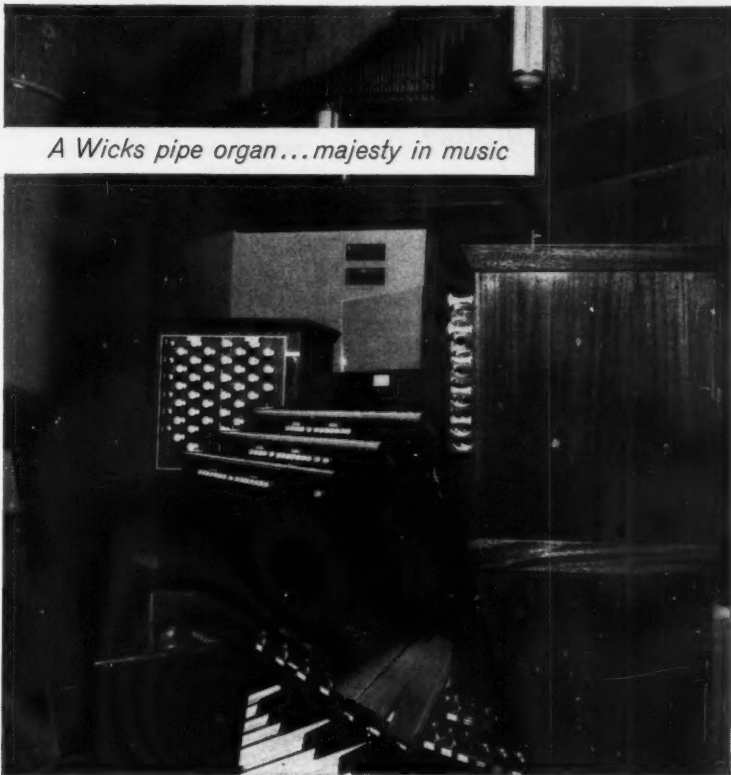
The Feb. 22 service used Handel's Concerto 5, Hollins' Trumpet Minuet, Bach's Canzona in D minor and W. H. Harris' Fantasy on "Babylon's Streams."

**SACRED PROGRAM HEARD
IN NEW ORLEANS CHURCH**

A program of sacred music Feb. 18 at the Salem E. and R. Church, New Orleans, La., was directed by George C. Koffskey, Jr., with Myrtle Swayne Gibbins at the organ. Trumpets were heard in Kauffmann chorales and several soloists joined the choir in works of Purcell, Schütz, Marcello, Dvorak, Friedell, Guion, Wilkinson, Mendelssohn and Beethoven.

**BERRYMAN DIRECTS AVERY
ORATORIO AT ST. MARK'S**

"The Raising of Lazarus" by Stanley R. Avery was revived Feb. 15 at St. Mark's Cathedral, Minneapolis, Minn., where Mr. Avery served as organist and choirmaster for forty years until his retirement in 1950. The oratorio, published and first performed in 1931, was conducted by Mr. Avery's successor, Edward Berryman, from the console.



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Warm Picture Drawn of Pepping— Man and Composer

By JACK C. GOODE

[Organist-director, First Baptist Church, Evanston, Ill., Faculty member Wheaton, Ill., College and the American Conservatory, Chicago.]

Nestled in the quiet outskirts of metropolitan Berlin, a city whose tempo is much the same as that of Chicago or New York, lies a Lutheran institution, Johannes-Stift in Spandau. Walking down a long parkway overhung with old trees and flanked by small red brick streets one can approach the central building of the campus, an old chapel with vaulted ceiling and an atmosphere of peace. But things were not always peaceful here in Berlin-Spandau.

Near the chapel in the Heinrich Schütz Haus reside Professor Ernst Pepping and his wife Marianne. In an atmosphere of quiet order one can find the professor engaged in watching the birds feed outside his studio window, tinkering with a model battleship, pondering a student's manuscript or bending over a small clavichord on which all of his works receive their final proofing. Pepping will smilingly say that an occasional note out of tune does not prevent one's getting the idea of a passage played on the fragile appearing instrument, and the twinkle in his eyes will further reveal the acute humor so characteristic of the man.

Perhaps in all of Germany today no name ranks so high in contemporary organ composition as that of Pepping. This is impressive in view of the fact that Pepping is no organist. But his field is composition and his tools are those of the great German contrapuntal tradition. Indeed, in his works one can trace a spirit as it flowered and grew into a plant of hardy and somewhat exotic character. While Pepping's Concerto 1 for organ (1942) is mild in manner, reminding one in occasional phrase structure of Handel

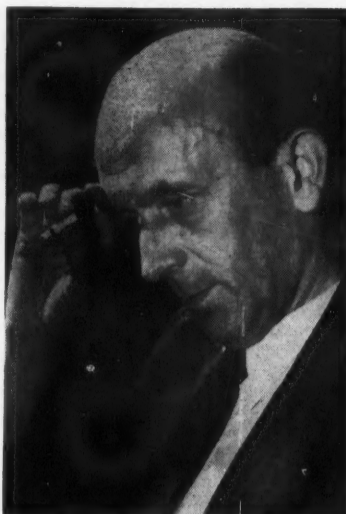
or in harmonic idiom of Brahms, the character of most recent works is quite different. The counterpoint has become increasingly biting, though it is always convincing. In Pepping's music it is the rhythmic vitality and drive that lead in the same relentless manner as the motion Bach engenders in a fugue. After becoming acquainted with Pepping's music, one is not surprised to learn that he has authored two volumes of contrapuntal techniques¹ and holds the chair of composition at Berlin's Hochschule für Musik, once honored by the presence of Paul Hindemith. A look into Pepping's background makes his position at the Hochschule all the more impressive.

• • •

Born in Duisburg Sept. 12, 1901, he spent his youth and early school years in nearby Mülheim on the Ruhr. From his parents he inherited a happy, gentle spirit. While he pursued a pedagogic career his abilities pointed increasingly toward composition study. He was met with doubts at the Berlin Hochschule by Franz Schreker, but in the southern, more flexible mind of Walter Gmeinde he found favor and help. And to the latter he remained loyal when, after achieving success, he was sought after as a pupil by Schreker.

From 1922 to 1926 he was one of the most eager students at the college. After a period of absence spent in his western Rhenish home country, Pepping returned to Berlin to establish himself in writing for the city's blossoming film industry. Early successes brought commissions from radio and choral festivals. A youthful, extravagant period and style of writing gave way in 1934 to great clarity in composition. The same year he was called to the important post as teacher of theory and composition in church music at the evangelical school for folk music in Spandau. Here he still works today, commuting to teach at the Berlin Hochschule. And to Johannes-Stift, the simple institute at the portals of Berlin-Spandau, he has given a sound reputation. Here he has created a constant flow of works falling in different creative groups: sacred and

ERNST PEPPING



secular choral works, piano music, sonatas, dance-tunes, organ chorale preludes and concertos. A large variety of works for orchestra, chamber works and imposing song cycles has been added to the list.

The little studio in the Heinrich Schütz Haus has continued to be a birthplace for great music. The unique qualities of Pepping's organ music are his complete freedom from worn methods of expression, an absence of any schematic or stereotyped harmonic means and the almost quixotic rhythmic character of his lines. Few composers today can give us such refreshing rhythmic comment, whether in a joyous Easter chorale that wings the spirit skyward or a sad Lenten tune that literally weighs the hearer with its characteristically baroque approach to pathetic subject matter.

A shadow again falls across the quiet and peace of Johannes-Stift. Pepping likes to point out across the meadows and woods nearby and say that theirs is the last house one encounters before going

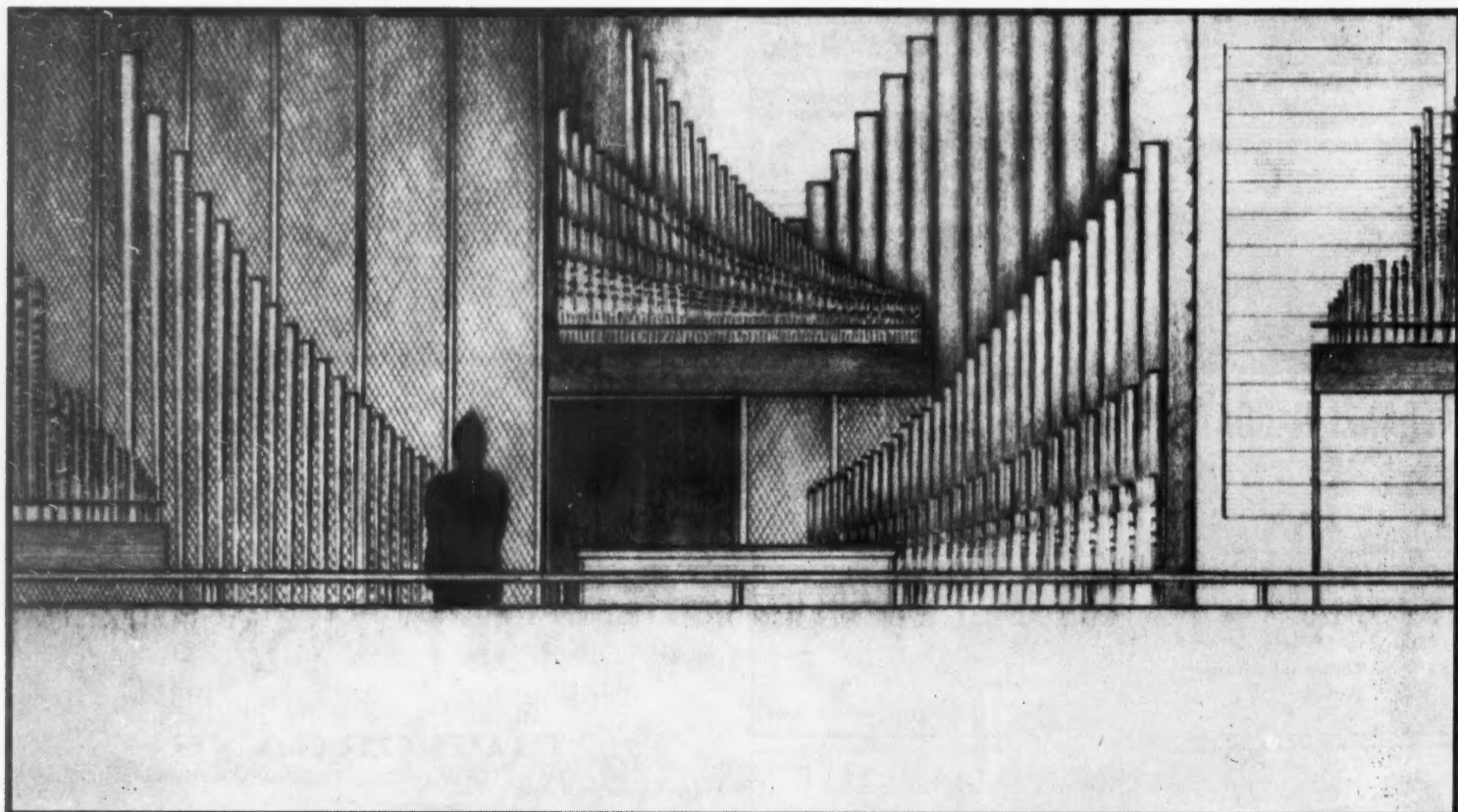
into Russian-held East German country. Unsettled political conditions remind one of the days of hardship and deprivation endured during the Russian occupation of Berlin. Here Pepping has stood his ground and withstood the blows of fate, and one feels that no matter what the future may bring, he will again come through it with heroic courage and the friendly smile that endear him today to all who know the measure of the man.

• • •

Most of Pepping's organ works, designed for service use, take chorales for their thematic basis. No better or more appealing service music could be found than that of the "Grosses Orgelbuch" published in three volumes and including music of seasonal nature (Schott 3729/31). The collections include music for (1) Advent and Christmas, (2) Passiontide and (3) Easter, Ascension and Pentecost. From the simplest to the most complex, they are a treasury of sincere religious feeling expressed in the highest musical terms.

Other organ works by this composer are: three partitas on "Wer weiss wie nahe mir meine Ende" (Bärenreiter 2754), "Ach wie flüchtig, ach wie nichtig" (Bärenreiter 2753) and "Mit Fried und Freud ich fahr dahin" (Bärenreiter 2755); two volumes of chorale preludes and organ chorales after Weissen, "the Bohemian Brother" ("Böhmisches Orgelbuch," Bärenreiter 2749 for Advent and Epiphany, and 2750 for Passiontide and Easter); Concertos 1 and 2 (Schott 3733/34); two further partitas on "Wer nur den lieben Gott lässt walten" and "Wie schön leuchtet der Morgenstern" (Schott 2246/47); Kleines Orgelbuch (Schott 3735); Toccata und Fuge über "Mitten wir im Leben sind" (Schott 3737), a deeply moving piece; Vier Fugen in D, c, Es und f (Schott 3816), ranging in difficulty from moderately easy to difficult, and Drei Fugen über den Namen "B-A-C-H" (Schott 3818).

1 "Der Polyphone Satz," Vol. 1 (1950), Vol. 2 (1957), Walter de Gruyter & Co., Berlin.



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the next month. For recital programs
and advertising copy, the closing date is
the 5th. Materials for review should
reach the office by the 1st.

CHICAGO, MAY, 1959

Regionals

By now the first set of regional Guild
conventions is history (most still to be
recorded in the pages of this journal) and
plans and publicity are nearly completed
for the larger set of ten which is to take
place in June.

Several of these will attract more or-
ganists than the midwinter conclave and
at least a couple will have programs
nearly as ambitious and challenging as the
biennial national conventions.

THE DIAPASON wishes it might provide
staff coverage for all of these fifteen re-
gionals every odd-number year in which
they occur. We believe in them fervently.
They have most of the virtues of the
great national conventions and a good
many of their own.

They are, of course, designed primarily
for organists and choral directors within
their regional boundaries; yet more and
more of them are making efforts to at-
tract visitors from outside their borders.
This has engendered a kind of good-na-
tured rivalry of a very wholesome Ameri-
can kind.

Perhaps you can get more at a distant
convention but just possibly you can give
more at your home convention where your
voice carries the weight of "belonging."
Many will both give and get by attending
their own plus one or more others; they
are to be congratulated and maybe envied.

At any rate those regionals offer much
that organists can ill afford to miss. This
"much" can be summarized in one broad
term: stimulation, which is to say the
energizing renewal we all must have from
time to time to avoid settling into an
ever deepening rut.

Goose Pimples

Someone has said that greatness in art
can be measured by the genuine ability to
move, to thrill. Much of our painting, our
music and our drama today is very good;
it displays skill and taste and honesty.
Yet how often these days do you really
get "goose pimples?"

Perhaps the earth is no longer peopled
with giants. Perhaps today's giants walk
only among the scientists. Or perhaps we
have grown so blasé that we can no longer
recognize a giant when we see him.

Our suspicion of giants is a little like
the reaction of the townspeople to the boy
who cried "wolf." Public relations people
are forever pointing out "the greatest."
Advertising agencies would have us be-
lieve every new development is the ulti-
mate. Yet we examine the product to
find that it leaves much to be desired.

We should cherish that ability to be
moved by greatness and must not allow it
to be cheapened. Let's not let ourselves
describe as "an evening of many thrills"
what was really only a routine if entirely
acceptable program.

Let's save that lump in the throat, that
buckling of the knees (which we did feel
as we saw the afternoon sun stream
through the stained glass at Chartres).
Let's husband that crop of goose pimples
for real greatness. It does still exist.

The Hard Sell

High-pressure salesmanship is apparent-
ly a necessary feature of our way of life.
One often hears it pointed out that our
very industrial civilization depends upon
persuading people that they cannot get
along without products which heretofore
have not even existed. This approach does
not hesitate sometimes to make exorbitant
claims for products or unfounded state-
ments about competitors.

We believe that readers of THE DIAPA-
SON are of a professional intelligence to
reject false claims and to demand proof
and documentation. Thus we continually
urge our advertisers against extravagant
claims. Most of them, we are happy to
say, agree with us on this and realize that
in our kind of magazine advertisers harm
rather than benefit themselves by distor-
tion.

We call your attention to a "letter to
the editor" in which a salesman touting a
tone-producing device is quoted as attack-
ing professional organists (who obviously
do not recommend his product!) as "a
tight closed circle" which perpetuates a
myth that the organ is not "an easy in-
strument to learn to play". The poor sucker
who sinks hundreds of dollars into this
salesman's wares will live to curse the day
he listened; by that time the salesman will
be off selling another kind of gimmick to
a new crop of gullibles.

Hard sell? Yes, very hard—on those of
us to whom quality and integrity still have
their original meanings.

Flowers that Bloom in the Spring

In the April issue of this journal the
president of the American Guild of Or-
ganists tipped his hat to those unsung
heroes of the Guild, the chapter treas-
urers. We, at the risk of a charge of
aping our distinguished confrere, would
like to sweep our new Easter fedora (the
continental look!) before us in a gesture
of obeisance to the registrars whose only
small recognition for a responsible job
well done is an occasional signature on
the Guild news pages.

Now and again we complain about the
small, inexperienced minority whose delay
in sending carelessly written, inaccurate
and incomplete reports is not always com-
pensated by neatness and legibility. Per-
haps, like the "common scold" of colonial
times, we occasionally deserve an after-
noon in the stocks. (Make it a warm,
sunny afternoon, please!)

This is not the season for orchids but
we wish we could make personal awards
of big bouquets of spring flowers to re-
gistrars like, say, Buffalo's Edna Shaw or
Delaware's Carolyn Cann who send in
reports every month and always well be-
fore deadline; or to those like Boston's
Wilkins or Washington's Fisher whose
interesting accounts of activities of large,
busy chapters always make us hate to
prune them back to the space we have
available.

Good Old English
Collection
Heads Organ List

With the ever-growing understanding
and appreciation of the music of the dis-
tant past one of the most astonishing and
heartening features of our present-day
study and scholarship, many publishers
have risen to the occasion to make avail-
able good editions of music of many
periods. Hardly a month passes without
our mention, often with enthusiasm, of
some new volume which does a special
job of filling a heretofore vacant niche.
Some of these volumes are essentially
scholarly; others are designed for prac-
tical use. Both have admirable reasons
for existence.

Many are like "Old English Organ
Masters" which Gordon Phillips has pre-
pared for Schott's "Liber Organi" series,
available from Associated Music Publish-
ers; they combine research material with
immediately playable music. In the
Phillips book stoplists of old English
organs form an excellent prelude to mu-
sic which begins with Redford in the
early sixteenth century and ends with
Wesley.

McLaughlin and Reilly publishes con-
siderable material for routine Catholic
use in small parishes. Much of this rather
elementary material must find its way
into use in other churches. It is edited
well and must fill a very urgent need.
A good example is the new "Parochial
Organ Book" edited by Sister Cherubim;
there are twenty-seven small service
pieces, usually with optional pedal.
George McKay's "Wedding Music" is
easy, practical, original music for this
service and Henri Potiron's Suite Breve
is three tiny pieces with optional pedal.

Of much more substance from the
same publisher are two works by Alex-
ander Pélouquin. His Partita on "Lourdes
Hymn" was played by William Mac-
Gowan at the midwinter conclave in
December; it is a set of recital variations
on the familiar tune. His March for Joy-
ous Occasions is a traditional festival
postlude. Flor Peeters' Four Pieces, Opus
71, published in 1950, is available from
McL. and R.

Richard Ellsasser has recorded his
Scherzo on Mendelssohnian Themes
(Mills) thus giving other players an
opportunity to evaluate the piece on the
basis of a definitive performance.

A transcription of Grieg's Introduction
from "Sigurd Jorsalfar" has been made
by Mary Hicks for the British publisher
Edwin Ashdown.—F.C.

SOWERBY, DE TAR, HALLOCK
HEAD 5th SUMMER SESSION

The fifth annual summer school of
church music July 13-24 at the Church
Divinity School of the Pacific, Berkeley,
Cal., will have Leo Sowerby, Vernon de
Tar, both members of the joint commis-
sion on church music of the Episcopal
Church, and Peter Hallock, Seattle, on the
faculty for the ten-day session.

A special effort is being made this year
to provide sessions that will be of par-
ticular interest to the clergy, as well as
to organists and choir directors. Mr. de
Tar is making his second appearance at
the summer school. He will give lecture
demonstrations in playing hymns and
chants and direct the group in singing
anthems for small choirs. Dr. Sowerby
will lecture to the choir directors on
musical analysis of anthems and direct
the group in music for more experienced
choirs. Norman Mealy will be director.
Local organists will assist in afternoon
sessions when the organists meet for in-
tensive work in small playing sections.

For a special group we should like to
make up choice fragrant sprays of blos-
soms: those new correspondents for new
chapters who by observing our pages and
by writing to ask questions about format
and content have been able from the start
to make their reports fit our uses perfect-
ly. Happy May Day to them!

Looking Back into the Past

Forty-five years ago the following news
was reported in the issue of May 1,
1914—

The sum of \$500,000 was presented to
the Cathedral of St. John the Divine in
New York City by Frederick G. Bourne
for the endowment of a choir school.

Eric DeLamarter was appointed organ-
ist and director at the Fourth Presbyterian
Church, Chicago, to preside over the new
Skinner four-manual organ.

Palmer Christian, organist and director
at the Kenwood Evangelical Church, Chi-
cago, played the dedicatory recital on the
new Skinner organ in that church April
16.

A Casavant organ of 107 speaking stops
and four manuals was opened in St. Paul's
Church, Toronto, April 29. Healey Wil-
lan presided over the new instrument.

Oberlin College received a gift of \$25,-
000 from Frederick Norton Finney of
Milwaukee for an organ to be installed in
Finney Memorial Chapel.

♦ ♦ ♦

Twenty-five years ago these occurrences
were recorded in the May 1, 1934,
issue—

The proposed merger of the American
Guild of Organists and the National As-
sociation of Organists was ratified by an
overwhelming vote of the chapters and it
was announced that the union would be
effective Jan. 1, 1935, creating the strong-
est organization of organists in the world.

Ernest R. Kroeger, an organist and
teacher of national reputation, died at his
home in St. Louis April 7 at the age of 71
years.

Joseph W. Clokey's cantata "Adoramus
Te" had its premiere Easter evening in
the First Congregational Church of Long
Beach, Cal., before a distinguished con-
gregation and Pietro A. Yon's oratorio
"The Triumph of St. Patrick" had its first
public presentation under the patronage of
Cardinal Hayes in Carnegie Hall, New
York, April 29.

♦ ♦ ♦

Ten years ago the following events were
published in the issue of May 1, 1949—

William Churchill Hammond died April
16. He was a founder of the A.G.O. and
was for sixty-four years organist of the
Second Congregational Church, Holyoke,
Mass., and for thirty-seven years professor
at Mount Holyoke College.

William Watkins won the \$1,000 organ
award of the National Federation of Mu-
sic Clubs.

Lillian W. West completed forty-eight
years as organist of the Central Congre-
gational Church, Newton, Mass.

Russell L. Gee was appointed head of
the music department of Western Reserve
University, Cleveland, Ohio.

PEAKER GIVES 3 TORONTO
MUSIC PROGRAMS IN MARCH

Charles Peaker, Mus. D., F.R.C.O., ar-
ranged a series of three March programs
at St. Paul's Church, Toronto, Ont. He
played a "Parisian" program March 7
which included: Chorale in B minor,
Frank; "Sister Monica" and "Domine
Deus, Agnus Dei," Couperin; Offertoire,
Vierne; Prelude and Fugue in G minor,
Dupré; Andante, Concerto for saxophone,
Bonneau; Scherzo, Rungis-Meurice; Si-
cillienne, Lantier; Aria, Bozza, and Toc-
cata, Symphony 5, Widor.

The March 14 program was all-Handel
and featured a mixed quartet in oratorio
excerpts. The March 21 all-Bach pro-
gram included: Toccata in F, Aria in F,
"We All Believe in One God," "Kyrie,
God the Father," "Have Pity, Lord" and
Passacaglia and Fugue in C minor.

STOKOWSKI EMPLOYS NEW
BELL EFFECT IN "PARSIFAL"

Bell tones at the low pitch Wagner in-
tended were heard by means of a new
device for the first time March 23 and
24 at Music Hall, Houston, Tex., when
Leopold Stokowski conducted "Parsifal."
Mr. Stokowski and the Schulerich
company worked out the electronically ac-
tivated source of bell tones which ap-
proximate the sound which a 600-ton cast
bell might produce if such a casting were
practical.

HOLLINS COLLEGE HAS TWO NEW HOLT KAMPS

LARGE ORGAN FOR CHAPEL

Fenner Douglass Plays Opening Recital—
Smaller Instrument in Meditation
Chapel — Edmund B. Wright
Is College Organist

The new chapel at Hollins College in Virginia was dedicated Feb. 22 "to the glory of God and in honor of Jessie Ball duPont," principal donor. Included in the three-day founders' day festival was the dedicatory recital on the Holtkamp organ Feb. 21 by Fenner Douglass of the Oberlin Conservatory. He played the following program: Voluntary in D, Introduction and Trumpet Tune, Boyce; Concerto in G minor, Handel; Larghetto in D minor, "In dir ist Freude," "Ich ruf' zu dir" and Prelude and Fugue in D, Bach; Chorale in B minor, Franck; Pieces for an Organ in a Clock, Haydn; "Les Bergers" and "Dieu parmi Nous," Messiaen.

The organ was heard again in the dedication service Sunday morning as it accompanied the congregation and fifty-voice Hollins chapel choir, augmented for the occasion by more than forty returning alumnae. They sang under the direction of Arthur S. Talmadge. A featured anthem was "The Gate of Heaven" by Randall Thompson, commissioned for the event and dedicated to the choir. Edmund B. Wright is college organist.

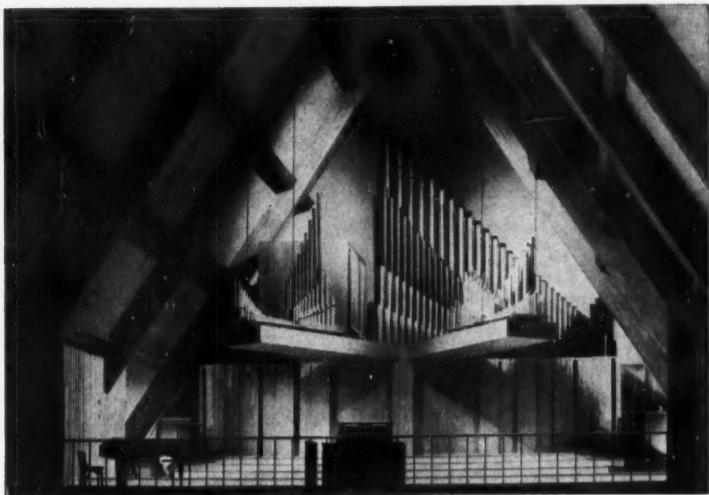
In addition to the main chapel, seating approximately 700, a meditation chapel, social room and offices are located in a wing of the building. A four-stop Holtkamp practice organ serves the meditation chapel. A carillon of forty-seven bells, cast by Paccard, is to be installed in the tower this spring.

The larger organ contains the following stops:

GREAT ORGAN

Quintadena, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gedackt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes

GALLERY INSTALLATION IN VIRGINIA CHAPEL



Spitzflöte, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Quinte, 1½ ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Trumpet, 8 ft., 73 pipes

SWELL ORGAN

Rohrflöte, 8 ft., 61 pipes
Gambe, 8 ft., 61 pipes
Voix Celeste, 8 ft., 56 pipes
Lieblich Gedackt, 8 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Cymbal, 3 ranks, 183 pipes
Fagott, 8 ft., 73 pipes
Rohrschalmey, 4 ft., 85 pipes

POSITIV ORGAN

Copula, 8 ft., 56 pipes
Praestant, 4 ft., 56 pipes
Rohrflöte, 4 ft., 56 pipes
Nazard, 2½ ft., 56 pipes
Octava, 2 ft., 56 pipes
Tierce, 1½ ft., 56 pipes
Fourniture, 3 ranks, 168 pipes
Bombarde, 16 ft., 56 pipes
Cromorne, 8 ft., 68 pipes

PEDAL ORGAN

Principal, 16 ft., 32 pipes
Soubasse, 16 ft., 32 pipes
Quintadena, 16 ft.

Octave, 8 ft., 32 pipes
Gedackt, 8 ft., 32 pipes
Choralbass, 4 ft., 32 pipes
Nachthorn, 4 ft., 32 pipes
Mixture, 3 ranks, 96 pipes
Posaune, 16 ft., 44 pipes
Bombarde, 16 ft.
Trumpet, 8 ft.
Schalmey, 4 ft., 32 pipes

MAEKELBERGHE NOONDAY SERIES HEARD IN DETROIT

August Maekelberghe's Friday noon-time recitals at St. John's Episcopal Church, Detroit, Mich., began Jan. 30 and terminated March 20. Among larger works heard were Widor Symphonies 2 and 5, the Vivaldi-Bach Concerto 1 and Handel's Concerto 10. The organist's own "Flemish Prayer," Etude Impromptu and "De Profundis Clamavi" were heard in the series.

A PERFORMANCE of Parker's "Hora Novissima" was a feature of "religion-in-life" week Feb. 9 at Baldwin-Wallace College. George Poinar conducted the college Bach chorus and symphony orchestra.

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Letters to the Editor

Defense of Spinets

Hinkley, Cal., March 12, 1959—
Dear Sir:

This last year a Guild chapter was formed in Barstow, a city of approximately 12,000 people. With each membership was a subscription to THE DIAPASON. It was my understanding that this magazine would be of great help to me as organist of the First Congregational Church.

In Barstow we are almost compelled to get electronic organs because we are at least 150 miles from any organ repair man. Also the weather conditions here are more suitable to electronics since a pipe organ would need attention more often. Now I am wondering why you are so biased toward electronic organs? Personally I do prefer a pipe organ for the mellowness; also there are more "stops" to "play" with. But I certainly would not advise my church, the largest one in Barstow, to get a pipe organ when the upkeep would be so expensive. Now why can't your magazine help the organist who is "stuck" with electronics?

In a small church with not enough funds for a large organ but with funds sufficient for a spinet or a piano, don't you think that God would be pleased with the spinet (referring to your disgusting article on "Spinets in Church" in the March issue)? My church is in the position to get a full keyboard organ but there are churches (most of them) here in Barstow that cannot afford \$3000 to \$5000 for an organ. Did you ever try to play a spinet organ? If you did and could not get anything but hoots out of it then your knowledge of an organ is so "set" on a pipe organ you refuse to give the spinet a "break." Do not misunderstand me; I prefer all keyboards to be "full" but I can certainly hear loveliness and worship in any organ and since we cannot have pipe organs in Barstow I am very glad that there are electronic organs!

Sincerely,

Mrs. N. N. HAWKINS

Not the Largest

Barbourville, Ky., March 20, 1959—
Dear Sir:

Purely as a matter of interest I should like to point out an error in the article about the Mechelen cathedral organ on page 18 of the March issue of THE DIAPASON. This organ is not as the article claims "the largest church organ built in western Europe since the end of the second world war." I suspect that there have been several larger organs built in recent years. I should like, however, to mention three with which I am acquainted.

The organ in the cathedral in Munich (dedicated 1956) is an entirely straight organ of 110 speaking stops. The organ includes about seventy-five ranks of mixtures.

The organ in the Matthäuskirche, Munich (dedicated 1956), is very slightly smaller than the cathedral.

The organ of the Lorenzkirche, Nürnberg, is only slightly larger than Mechelen in terms of speaking stops—about ninety-two I believe—but the number of pipes is quite high as the organ includes many large mixtures, including a twelve-rank one on the pedal.

Sincerely,

W. G. MARIGOLD

Objection Is to Spinets

East Hartford, Conn., March 22, 1959—
Dear Sir:

I was a little more than just interested in your editorial comment on "Spinets in Church." I am inclined to think that this article needs a bit of clarification lest our colleagues gain the opinion that "electronic" under no circumstances belong in any church. I think we owe it not only to ourselves but to our respective churches to investigate this situation a bit further before condemning all electronics. As with all else, there are good and bad. . . . You get just what you pay for. If some millionaire industrialist has money to throw away, he could have done much better to give the cash—not the organs—to the churches and let them pick their own instruments or supplement the money for a pipe instrument.

I am a pipe organist (professional church musician, my income tax says), choral director and pipe organ technician. I love pipes as much as you do, but I can't help thinking that many churches today would be without organ music and consequently have an incomplete ministry of music if it weren't for the fact that the electronic puts a fairly decent substitute for a pipe rig in reach of their budgets.

But it has to be selected with care and preferably with the counsel of a professional, unbiased and completely dedicated church organist—and under no circumstances should it be a spinet model of any make (on this score, I am with you). However, it should be remembered that all electronics are not spinets. Those manufacturers who make only spinets I have found in my twelve years' experience aren't worth even listening to. . . .

There are electronics; and there are electronics. However, as much as we hate to admit it, sometimes it isn't the instrument; it's the operator. I have heard some truly magnificent pipe instruments played in such a way in churches as to make me think "This is the 'king of instruments'!" We are dedicated servants of the King of Kings and it is our duty to serve to the best of our ability with the best we can afford. Sometimes a church will want the best but is unable financially to realize it. It then behooves it to provide the best it is able to realize. If the minister of music of that particular church isn't dedicated enough to his profession and his Lord to accept it in that light, it's time he moved off the bench and let it be taken by someone who is. Everyone will be richer for it and not monetarily.

Cordially,

KENNETH B. LIGHT

Tight Closed Circle?

Racine, Wis., March 27, 1959—
Dear Sir:

Some of your readers may be interested in reading what I overheard a salesman for one of the cheaper electronic spinets say last summer at the Wisconsin state fair. "Of course the organ is an easy instrument to learn to play. It's just that the professional organists have had such a tight closed circle all these years. . . ."

I believe you could do your readers and organ purchasers a wonderful service by running a series of articles analyzing some of the trick phrases used by both the unethical electronic and pipe organ salesmen.

Sincerely yours,

ROBERT W. DAHL

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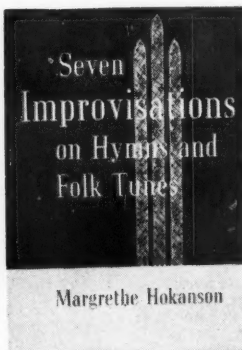
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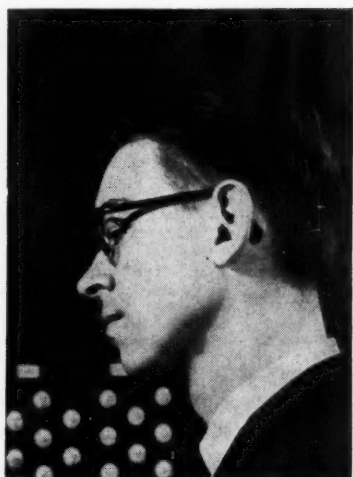


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ROBERT J. POWELL



ROBERT J. POWELL, A.A.G.O., since September, 1957, assistant organist and choirmaster at the Cathedral of St. John the Divine, New York City, has been appointed organist and choirmaster at St. Paul's Episcopal Church, Meridian, Miss. He will begin his duties in the summer.

Mr. Powell is a native of Benoit, Miss. He received a bachelor of music degree in organ and composition from Louisiana State University and a master of sacred music from Union Seminary's school of sacred music. He has studied organ with Frank Collins, Jr., Louisiana State University, and with Alec Wyton. Prior to becoming assistant to Mr. Wyton, he was organist and choirmaster of the Morrisania Presbyterian Church, Bronx, N. Y., and a chaplain's assistant in the army. Mr. Powell's wife, formerly Nancy Craine, is also an organist. She has studied with Farley Hutchins and Robert Baker.

HAYDN'S "Lord Nelson" Mass was heard at a vesper service Feb. 8 in the Church of the Covenant, Cleveland, Ohio, with Henry Fusner conducting from the console.

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All correspondence should be directed to the Secretary.

Hamilton

"Modern trends in tonal design" was the subject discussed by a panel on organ building at the March 14 meeting of the Hamilton Centre in the Ryerson United Church. Included in the panel were J. G. Dubé, Bert Keates and Gabriel Kney, of Casavant Frères, Ltd., Keates Organ Company and Kney & Bright Organ Company, respectively. The Rev. Harold Thomason as moderator opened the discussion with a brief resumé of organ building traditions in various countries. The participants then gave their own views of present-day trends in other countries and spoke of conditions in Canada. It was agreed that Canada has had in the last fifty years or so a continuity of good tradition with Casavant Frères. In the last ten years there has been a general and gradual revolution among builders in Canada toward a more clarified ensemble in tonal design. The ideal construction suggested was a three-manual instrument with approximately thirty stops which would be suitable for performing the classical, romantic and modern periods of music but which would primarily meet the requirements of the church service. Questions from members were answered and general discussion continued during the serving of refreshments.

NORMA PLUMMER

Toronto

The Toronto Centre bought out the Radio City Theater for the March 30 evening performance of "Spring Thaw" with proceeds to go to the C. C. O. building fund. "Spring Thaw" is a popular annual revue in which the Canadian scene is lampooned through timely and topical skits and musical numbers. The hope of the committee in arranging this venture was that the result would be the largest single donation to the building fund up to the present time.

The centre met at the St. Columba United Church March 2 to hear Eric Dowling of St. Catharines give a talk on the examination requirements of the college. Mr. Dowling, chairman of the examining board, discussed the keyboard musicianship tests in considerable detail and pointed out features of special importance. Illustrations on the blackboard and piano helped to show the development of a musical modulation. This was followed by an improvisation on a given theme. The evening concluded with a sale of music and refreshments.

JOHN DEDRICK
RUSSELL CRIMP

Oshawa

A Lenten recital was sponsored by the Oshawa Centre in St. Andrew's United Church March 8 with James Chalmers of Toronto as guest organist. Mr. Chalmers is a past-chairman of the Toronto Centre. His recital opened with Buxtehude's Toccata and Fugue in F, Flute Solo, Arne, and Aria con Variazione, Martini. Assisting in the recital were the Canterbury Singers under the direction of Mrs. G. K. Drynan. Mr. Chalmers' second group was an all-Bach one. The last half was composed of modern works by the singers. Mr. Chalmers' last organ group consisted of Karg-Elert, Searle Wright, Vierne, Jongen and Whitlock. Chairman John Smart spoke on behalf of the headquarters building fund to which the collection was devoted.

An evening of films was enjoyed by members of the centre at the Hebron Christian Reformed Church March 18. Colored movies, "The Canadian Navy at the Coronation," "My Heart's in the Highlands" and "William Shakespeare," provided an entertaining evening for organists and their guests.

Mrs. G. K. DRYNAN

Peterborough

The regular monthly meeting was held March 7 in the George Street United Church with Chairman Aubrey Bland conducting the business. The meeting took the form of a panel discussion with ministers and organists taking part. The questions submitted were all vital problems concerning church music. The discussion was aimed at a better understanding of the endeavor to raise standards and to make work more effective. Four ministers took part; on the organist side were Adam Hawley, Gordon Fleming, Aubrey Bland and Charles Allen. Refreshments were served at the close.

CHARLES E. ALLEN

Edmonton

The Edmonton Centre sponsored its annual junior choir festival March 22. Seven choirs took part. Nearly 300 people gathered in Convocation Hall on the University of Alberta campus to hear 230 youthful choristers. As master of ceremonies, Chairman Arthur Crighton spoke words of welcome and outlined centre activities and announced the Marilyn Mason recital April 18. All the choirs were from Edmonton with the exception of Mrs. G. E. McFadzean's junior choir from Tofteld. The other choirs were conducted by Robert Pounder, E. C. Mayes, Frank Johnson, A. E. Burden, Mrs. W. Volgte and G. Douglas Millson. Each choir sang two selections and then joined together on the final hymn anthem conducted by Mr. Crighton. Marvelyn Schwerman was the organist.

The centre held its first meeting of the year Feb. 2 in the university's convocation hall. Stuart Kennedy of the Calgary Centre was guest speaker. His informal lecture on organs was illustrated with photographs of old organs as well as recordings which demonstrated some of their tonal characteristics. He compared various types of architecture with various types of organs, beginning with the pre-Gothic era, through the renaissance, baroque and rococo periods. He stressed the fact that people should be interested in early organs because they are contemporary with the music which was written for them. Mr. Kennedy displayed a vast knowledge of organs, their history, structure and maintenance. The group was invited to have coffee at the home of Arthur Crighton following the meeting.

MARVELYN C. SCHWERMANN

Victoria

The March 18 meeting of the Victoria Centre at the Victoria art gallery was a concert of early music for recorders, voice and virginals. A few remarks about the instruments and comments on Elizabethan songs opened the program, whose musical portion commenced with a thirteenth-century "Tanzlied" for recorder and drum and progressed through to Purcell's "Strike the Viol." Different combinations of instruments and voice together with a comprehensive selection of works of English, French, German and Italian composers were used to achieve variety. The musicians were Joan and Joanna van der Goes, recorders, May Errington, contralto, and Ray Buckett, virginals.

RAY BUCKETT

Vancouver

March 21 saw two interesting and greatly varied organ recitals for the members of the Vancouver Centre. David J. Rogers ably demonstrated the rebuilt organ in the Central Presbyterian Church and his ability as an organist. Then members moved to nearby radio station CJOR to see and hear the new studio organ designed and built by G. Herald Keefer. Robert Hay played a program of modern music. Mr. Keefer demonstrated the capabilities of the organ.

G. HERALD KEEFER

London

Marilyn Mason's first recital in London, Ont., was enthusiastically received March 9, when she played at Metropolitan United Church under the auspices of the London Centre. Miss Mason performed Creston's Suite and Langlais' "Miniature", both commissioned by her and both first heard at the A.G.O. midwinter convocation last December. The program also included: Concerto 5 in F major, Handel; "The Musical Clocks", Haydn; Prelude and Fugue in D major, Bach, and Pastorale, Roger-Ducasse.

MARGARET NEEDHAM

Kitchener

The Kitchener Centre at its Feb. 21 meeting enjoyed an evening of organ recital films by Marilyn Mason and Robert Noehren on the University of Michigan instrument and one of the Compensium organ at the palace in Copenhagen, Denmark. Another interesting film was that of the development of the Stratford, Ont., festival theater. Chairman Gwilym Bevan outlined the series of Lenten recitals by J. B. Herdman, Mr. Bevan and Gordon Jeffery of London, Ont., at Trinity United Church.

DR. GLENN KRUSPE

Ottawa

The Feb. 21 meeting of the Ottawa Centre was held at the Chalmers United Church. The program developed into a lively and helpful exchange of ideas on junior choirs. Harry Hill acted as chairman of a panel consisting of Miss E. Macdonald, Ewen McCuaig, L. G. Smith and Leonard Foss. The benefit of much experience was thus made available regarding age groups, training, function in church worship and suitable music—as well as incentives. Considerable discussion ensued on suitable music, unison and two-part being favored although three-part is feasible if enough practice time is available.

MAY JONES

St. John

A recital by Harold Ellis was the main item on the program of the St. John Centre at its March 15 meeting in St. John's (Stone) Church. Mr. Ellis played: Overture to Chandos Anthem, Handel; Andante Semplice, Roland Rogers; Allegro Brillante, Franco Leoni; "Meditation" and Offrande, Peeters, and Postlude Alla Marcia, Thiman. Douglas D. Major presided at the business session which followed and Marion MacFarlane convened the social hour.

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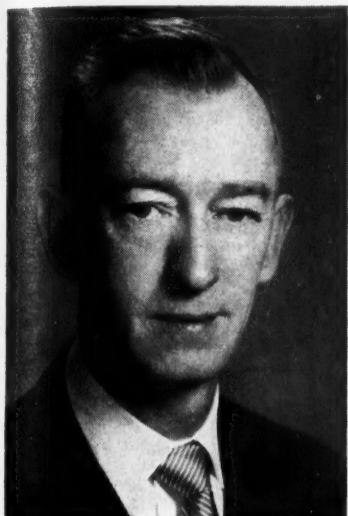
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HOLLIS E. GRANT, organist and choir-master of St. Stephen's Episcopal Church, Providence, R.I., has been appointed organist of Brown University's Manning Chapel. He will be in charge of music for daily services.

A graduate of Brown, Mr. Grant is in his fifteenth year at St. Stephen's. He is A.G.O. regional chairman for Massachusetts, Connecticut and Rhode Island. He is the director of music for the Rhode Island School of Design and the director of the University Glee Club of Providence.

GAY OPENS AUSTIN ORGAN IN CARLISLE, PA., CHURCH

The new two-manual Austin organ in the First Presbyterian Church, Carlisle, Pa., was dedicated March 1. Mrs. Paul S. Young is organist and Mary Emily Thompson the director.

Dr. Harry W. Gay, Wilson College, Chambersburg, Pa., acted as consultant and played the opening recital. His program was: Concerto 4 and "O God, Thou Holy God," Bach; Pastorale, Franck; Toccata in Five Movements, Muffat; "The Mirrored Moon," Karg-Elert; Toccata, Symphony 2, and Andante Cantabile, Symphony 4, Widor; Grand Jeu, du Mage, and "Deck Thyself, My Soul," Walther.

TALLIS' Magnificat and Nunc Dimittis, Buxtehude's "Aperite Mihi" and Schütz' "Seven Last Words" were sung March 15 at St. Mark's-in-the-Bouwerie, New York City, with organist-choirmaster George Powers assisted by strings.

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Here are some ideas, with recommended materials, and we are offering single reference copies of the anthems mentioned at no charge.

Each of them is melodic, simple to prepare, and musically worth doing, summer or winter.

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July 12, 1959—*How Firm a Foundation and Jesus, Lover of My Soul*, written for either SATB, SSA, or TTBB, or any combination of these voicings, by Roy Ringwald. Either of these fine Hymn-Anthems will give you an opportunity to call upon all the men and boys to "take over" the music for this Sunday. Or, you can use the same publication for SATB or SSA. Beautiful part-writing, lovely descants, repeatedly useful.

July 19, 1959—*All Things Bright and Beautiful*, SA, by Joseph Roff. Here is an especially easy and beautiful anthem that could be learned quickly by all your treble voice singers, adults and children.

July 26, 1959—*This Is My Father's World*, SAB, arranged by Roy Ringwald. This is a fine, reverent setting that is suitable for the "summer" choir where men are often overbalanced by the women. By sticking together on the one part, your tenors and basses will be able to make a genuine contribution to the full harmonic sound.

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CHURCH IN KENOSHA WILL HAVE MÖLLER INSTALLATION FOR 1960

St. Mary's Evangelical Lutheran in Wisconsin City Has Mrs. Carl Larson as Organist—Organ and Choir to Be in Rear Gallery

St. Mary's Evangelical Lutheran Church of Kenosha, Wis., has contracted for a new three-manual Möller organ to be installed by September, 1960, in a new edifice. Architects for the new building are Steffen and Kemp, Wauwatosa, Wis. The new organ, along with the choir, is to be situated in the rear of the church. The specification was designed by the organist, Mrs. Carl Larson, in consultation with Möller's representative, Henry Beard.

The stoplist is as follows:

GREAT ORGAN

Bourdon, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Furniture, 3 ranks, 183 pipes
Tremolo

SWELL ORGAN

Rohrgedeckt, 16 ft., 12 pipes
Rohrflöte, 8 ft., 68 pipes
Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 61 pipes
Spitzprinzipal, 4 ft., 68 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Tremolo

CHOIR ORGAN

Gedeckt, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Bassoon, 8 ft., 61 pipes
Tremolo

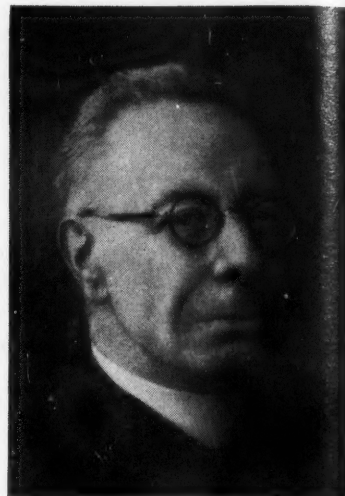
PEDAL ORGAN

Violone, 16 ft., 32 pipes
Bourdon, 16 ft., 12 pipes
Rohrgedeckt, 16 ft.
Geigen, 8 ft., 12 pipes
Bourdon, 8 ft.
Rohrflöte, 8 ft.
Octave, 4 ft., 12 pipes
Rohrflöte, 2 ft.

GIVE EASTMAN LECTURE RECITALS ON ART OF FUGUE

Clarence Warrington, A.A.G.O., student of David Craighead at the Eastman School of Music, Rochester, N.Y., is giving the first organ performance there of Bach's Art of Fugue in the Biggs arrangement. The lecture recital of Part 1 was given three times April 2 and 4. Part 2 will be heard May 15. The recitals are part of the requirement for a doctor of musical arts.

NOEL BONAVIA-HUNT



NOEL BONAVIA-HUNT, British organ designer, author, clergyman, chess expert and son of the founder of Trinity College, London, is the author of a new book of memoirs, "Irons in the Fire", just published by Musical Opinion, Ltd.

A writer of articles for many magazines, Mr. Bonavia-Hunt has been represented many times in the columns of THE DIAPASON. His books, "Modern Organ Stops," "The Church Organ" and "Modern Studies in Organ Tone", all published between the world wars, have been widely studied. His "The Modern British Organ" came out in 1947.

BUFFALO HYMN FESTIVAL HONORS UNION SEMINARY

The fifth annual three-choir hymn festival of Buffalo, N.Y., was held in Westminster Church Feb. 8. The combined choirs of Holy Trinity Lutheran Church, John Becker, choirmaster; St. Paul's Episcopal Cathedral, Raymond Glover, choirmaster, and Westminster Presbyterian, Hans Vigeland, choirmaster, came to a total of 250 voices. The church was filled to overflowing.

This year's festival was a tribute to Union Theological Seminary, New York City. All hymns, hymn-anthems and organ music based on hymns were by authors or composers who studied or taught at the seminary. Mr. Glover conducted and Mr. Vigeland was at the console of the new Aeolian-Skinner organ. Mr. Becker, Elwood Hill and Myron Leete played. The Richmond handbell choir of Westminster Church assisted in the service.

"Draw Nigh to Thy Jerusalem" based on "Farley Castle" by Mr. Becker was sung, the composer conducting.

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PINKHAM AND BIGGS PLAY DUO CONCERTOS AT MUSEUM

A rare and hardly ever possible event took place March 16 in the Busch-Reisinger Museum of Harvard University when E. Power Biggs on the 1958 Flen-trop organ and Daniel Pinkham on the 1783 Hess instrument played six concertos for two organs by the eighteenth-century Spanish priest, Antonio Soler.

As *Time* for March 30 reported the event:

... the concert unfolded as a gaily trip-hammered dialogue in which one instrument occasionally laid down the theme, then fell back to let the other one elaborate. Most of the time the two organs sounded together, but there was one passage where they called back and forth to each other like two playful boys. Each concerto ended with a sprightly minuet of such infectious gaiety that the dignified audience smiled or broke into surprised laughter. Glowed Organist Biggs: "It's a kind of classical boogie-woogie."

YOUNG CANADIAN HAVING SUCCESS IN ROME STUDY

Douglas Haas, young Kitchener, Ont., organist, has completed in only one year two years of study for his master of music degree at the St. Cecilia Conservatory in Rome. He is studying with Fernando Germani and is serving as assistant organist at All Saints' Church of England in Rome.

He has given numerous recitals in various European countries and has appeared on Italian television. A former pupil of James Hopkirk of Kitchener, he is said to be the first young Canadian to study with the Vatican organist since Sir Ernest MacMillan at the start of his career.

Mr. Haas hopes to do further study in London after he receives his diploma in Rome.

HANDEL'S "Utrecht" Te Deum was sung April 14 at the First Presbyterian Church, Buffalo, N.Y., with choir, soloists and orchestra directed by Squire Haskin, organist and choirmaster. Bach's solo cantata, "Dearest Jesu, My Desire," was also heard.

EASTMAN SUMMER WEEKS HAVE CHURCH WORKSHOP

In addition to its standard summer school session the Eastman School of Music, Rochester, N.Y., will again feature a series of one-week workshops. Of special interest to readers of our periodical will be the musicians' workshop for church and synagogue July 13-17. This will be divided into three sections. David Fetter and Norman Peterson will head the Protestant section, the Rev. Benedict Ehmann will teach in the Catholic section and Dr. Eric Werner will be in the Jewish section. David Craighead, Herman Genhart and Allen McHose will be used in all divisions.

The summer session chorus will assist both as a reading chorus and for prepared religious music.

Other one-week workshops will be for voice teachers, wind and string ensembles, piano teachers, in music library work and in theory and composition.

LEMONDS CONDUCTS "KING DAVID" FOR M.T.N.A. MEET

Dr. William Lemonds conducted his motet choir, soloists and twenty-four instrumentalists in Honegger's "King David" at the Second Presbyterian Church, Kansas City, Mo., for the biennial convention of the Music Teachers' National Association. The Feb. 24 event was sponsored by the organ and church music division of the association.

Richard Gayhart was organ accompanist on the oratorio and Dr. Oswald Ragatz played these preludes: Pastorale, Roger-Ducasse; Fugue, Honegger; Toccata, Jongen.

UNIVERSITY OF CHICAGO EVENTS SET FOR MAY, JUNE

The University of Chicago choir and members of the Chicago symphony orchestra, directed by Richard Vikstrom, will perform Mozart's "Vesperae Solenne de Confessore" and Haydn's "Lord Nelson" Mass June 7 at Rockefeller Chapel.

Heinrich Fleischer will play a recital May 17.

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Since there have already been several other musical programs, including one presented by another internationally famous organist, it is gratifying to us indeed to realize that this is not merely the initial surge of interest in a new church building and a new organ, but rather of sustaining interest in a fine musical instrument.

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NEW AUSTIN OPENED IN CALIFORNIA TOWN

MARCH DEDICATION HELD

Charlotte Tripp Atkinson Plays Opening
Recital on 3-manual Instrument at
First Presbyterian Church
of Upland

The new Austin three-manual organ in the First Presbyterian Church, Upland, Cal., was dedicated March 1. Charlotte Tripp Atkinson was the opening recitalist, playing: Prelude, Fugue and Chaconne, Buxtehude; "As Jesus by the Cross Was Standing," Scheidt; Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor, Bach; Two Chorale Preludes, Brahms; Ballade in D, Clokey; Caprice, E. S. Barnes; "Iam Sol Recedit Igneus," Simonds, and "Tu Es Petra," Mulet.

The stoplist for the new instrument is as follows:

GREAT ORGAN

Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Mixture, 3 ranks, 183 pipes

SWELL ORGAN

Gedeckt, 16 ft., 73 notes
Hohlfloete, 8 ft., 73 pipes
Viola, 8 ft., 73 pipes
Viola Celeste, 8 ft., 61 pipes
Principal, 4 ft., 73 pipes
Rohrfloete, 4 ft., 73 pipes
Flautino, 2 ft., 61 pipes
Mixture, 2 ranks, 122 pipes
Trumpet, 8 ft., 73 pipes
Tremolo

CHOIR ORGAN

Gedeckt, 8 ft., 73 pipes
Dolce, 8 ft., 73 pipes
Unda Maris, 8 ft., 61 pipes
Koppelfloete, 4 ft., 73 pipes
Nazard, 2 1/2 ft., 61 pipes
Blockfloete, 2 ft., 61 pipes
Clarinete, 8 ft., 73 pipes
Chimes, 21 notes
Tremolo

PEDAL ORGAN

Diapason, 16 ft., 12 pipes
Gemshorn, 16 ft., 12 pipes
Gedeckt, 16 ft., 24 pipes
Principal, 8 ft., 32 pipes
Gemshorn, 8 ft., 32 notes
Rohrfloete, 8 ft., 32 notes
Fifteenth, 4 ft., 12 pipes

ATKINSONS TO HEAD MUSIC PROGRAM AT VISTA, CAL.

Mr. and Mrs. William C. Atkinson, Jr., have been appointed to head the music program of the Community Congregational Church, Vista, Cal. Mrs. Atkinson will serve as organist and Mr. Atkinson as choir director.

New Choral Music

One of the smallest stacks of new choral music in years reached the office of THE DIAPASON in the month since the last column was written. Publishers understand, of course, that few directors have time or energy to study new music in the last part of Lent, in Holy Week or at Easter. So no doubt they space their issues accordingly. This calculation does not necessarily fit in with the most useful time, as far as the publishers themselves are concerned, for reviews to appear.

Edward B. Marks has issued "Chorale Classics" edited by Walter Ehret to follow the church year. These are very simple, largely block harmony versions, each attributed to an early composer. Many familiar tunes are included which appear in various other collections, though more often in the more sophisticated harmonizations of Bach. Each of the chorales in the collection is also available separately from Marks.

McLaughlin and Reilly brings us a couple of good small works by two Europeans who have proved popular visiting recitalists. Flor Peeters' "Evening Prayer" is a kind of recitative which develops naturally to a climax and then subsides; the organ part is incidental. Jean Langlais' "Praise the Lord" is a three-part men's chorus with an effective and varied organ part. Another setting of Psalm 150 is a rouser by Noël Goe-manne which is short and widely useful. It is a bit odd to find Negro spirituals in this publisher's catalog: two conventional arrangements by William Lawrence are "They Led My Lord Away" and "If There's Anybody Here Like Weepin' Mary". "At the Return of Christmastide" is a simple carol arrangement by Faith Hanleigh.

Mills issues an arrangement by Gerald Cockshott called Danish Carol which is a suitable setting of an appealing tune.

Contemporary numbers in the Church Choral Service list are a hymn-anthem "Round the Lord in Glory," Richards-Engel, and "Hear Thou," Stephen H. Prussing.—F.C.

EINECKE PLAYS FRIDAY SERIES AT SANTA BARBARA

The traditional recital series on Fridays in Lent was given again this year at Trinity Episcopal Church, Santa Barbara, Cal. Dr. C. Harold Einecke played five of the recitals and his deputy, Russell L. Wheeler, played one.

The second recital was in honor of the Handel bicentenary. Mrs. David Hodgkin, soprano, sang Buxtehude's solo cantata "My Jesus Is My Lasting Joy" on the third program. The final recital, all-Bach, had the assistance of baritone Archie Arthur Drake.

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JOHNSON TRACKER ORGAN USED FOR "ABENDMUSIK"

James Boeringer, A.A.G.O., national librarian of the A.G.O., assisted by flautist James Lewis, soprano Lynn Meyers and violinist Grace Nocera, took part in a "Geistliche Abendmusik" Feb. 22 at the Deutsche Evangelisch-Lutherische St. Pauls Kirche in New York. The instrument is a twenty-rank Johnson tracker organ of about 1880 with some stops from an earlier organ of about 1820.

The church is one of the few completely German-speaking congregations left in New York City. Its conservatism has helped to preserve the instrument in its original condition.

Mr. Boeringer opened his program with Walther's Partita sopra "Jesu, meine Freude," the congregation singing six stanzas of the hymn in alternation with the organ. This was followed by Handel's Flute Sonata 5 in F and Bach's Violin Sonata 4 in E. The two instruments were later to join the organ in the Adagio e Dolce from Bach's Concerto in A minor.

Miss Meyers sang two Buxtehude solo-cantatas: "Also hat Gott die Welt geliebet" with flute, violin and continuo, and "Singet dem Herrn ein neues Lied" with violin and continuo.

Mr. Boeringer completed the "evening music" with two Toccatas, Bach's in D minor and Pachelbel's in E minor, and Brahms' two settings of "O Haupt voll Blut und Wunden," the congregation again singing in alternation with the organ.

HYMN BY DICKEY APPEARS IN NEW PILGRIM HYMNAL

Mark Dickey, Cambridge, Mass., has a tune "Veni, Anima Mea" in the new edition of the Pilgrim Hymnal (Congregational). He is one of perhaps a dozen living composers represented. He also has tunes in the Episcopal Hymnal of 1940 and the 1950 hymnal of the Evangelical Mission Covenant Church of America. His anthem, "Let Not Your Heart Be Troubled," won the A.G.O. prize in 1932.

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WESTENBURG PLAYS APRIL DATES IN MONTANA CITIES

Richard Westenburg was organ soloist April 14 with the Montana State University symphonette directed by Eugene Andrie. The concert for the Handel bicentennial included Mr. Westenburg's performance of Concertos 4 and 7. Psalm 112 completed the program.

Mr. Westenburg played a recital April 16 at St. Helena's Roman Catholic Cathedral, Helena, Mont., as part of the rededication ceremonies of the cathedral. He also played a recital April 19 at the Episcopal Church of the Incarnation, Great Falls, Mont.

"A TWENTIETH-century Folk Mass" by Geoffrey Beaumont will be sung May 7 with orchestral accompaniment under Ronald L. Gould's direction at the Church of the Transfiguration, Edgewood, R.I.

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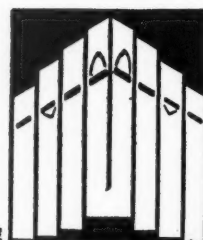
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HANDEL COMMEMORATION PERFORMED AT NEW LONDON

In commemoration of the Handel bicentennial the choir of the First Church of Christ, Congregational, New London, Conn., was heard in a Handel concert March 22. Air, Suite 14, transcribed by Paul F. Laubenstein and Prelude and Fugue in F minor were played by Dorothy I. Stokes. Adagio and Allegro, Sonata in E minor, was played on the recorder by Eleanor Cranz with Miss Stokes at the harmonium and Largo and Allegro, Concerto in G minor for oboe, was played by Phyllis D. Brown.

Solos and duets from oratorios preceded the Dettingen Te Deum conducted by Dr. Laubenstein with Miss Stokes at the organ.

SNYDER LEADS "KING DAVID" SUNG FOR CANCER BENEFIT

A performance of Arthur Honegger's "King David" was given April 15 in the ballroom of Longwood Gardens, Kennett Square, Pa., for the benefit of the American Cancer Society, Delaware division.

Assisting in the performance were: Arnold Moss, narrator; Janice Harsanyi, soprano; Grace Brame, contralto, and the cantata choir, Clarence Snyder, conductor. Florence Wightman, harpist, and Achilles D'Amico, timpanist, augmented Marcia Huber's organ accompaniment. The performance was under the direction of Mr. Snyder.

MANY GUESTS SHARE NOON ST. PAUL'S CHAPEL SERIES

Searle Wright, F.A.G.O., F.T.C.L., organist and choirmaster, and Ralph Kneerum, assistant, each played only once in the noonday series in April at St. Paul's Chapel, Columbia University, New York City. Guests on other dates included Margaret Rickerd Scharf April 2, Dr. Klaus Speer April 9, Wyatt Insko April 14, Kalman Halasz April 16, Charles Showard April 21, Ellsworth Peterson April 23 and John B. Haney April 28.

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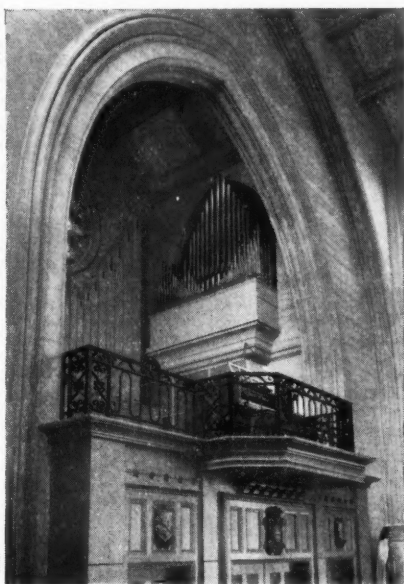
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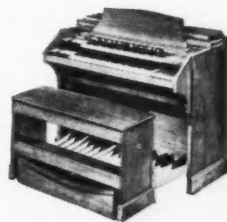


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Programs of Organ Recitals of the Month

Wilma Jensen, Westfield, N.J.—Mrs. Jensen played this recital Feb. 11 at Rollins College, Winter Park, Fla.: Prelude and Fugue in G, Bach; Elevation, Couperin; Fugue in C, Buxtehude; Flute Solo, Arne; "Jesus, Lead Thou Onward," Karg-Elert; "Ave Maris Stella," Dupré; Aria, Peeters; "God among Us," Messiaen. At Cranford, N.J., Feb. 1 she played: Toccata and Fugue in D minor, Bach; Basse et Dessus de Trompette, Clérambault; "From God I Ne'er Will Turn Me," Buxtehude; "Gigue" Fugue in G, Bach; Variations on a Noël, Dupré.

Dan Abrahamson, Bloomington, Ill.—Mr. Abrahamson played this recital March 1 on the new Aeolian-Skinner in the Second Presbyterian Church for the Bloomington-Normal Chapter of the A.G.O.: Concerto in A minor, Vivaldi; "O God Be Merciful to Me," "Praise to the Lord," Fantasie in G minor and "Now Thank We All Our God," Bach; Trumpet Tune, Purcell; "How Brightly Shines the Morning Star," Nicolai-Karg-Elert; Capriccio on the Notes of the Cuckoo, Purvis; "Celestial Banquet," Messiaen; "A Mighty Fortress Is Our God," Reger. Don Oberholtzer, trumpet, assisted.

John Ken Ogasapian, Worcester, Mass.—Mr. Ogasapian played this program April 5 at the Church of Christ, Congregational, Mills, Mass.: Fantasie and Fugue in G minor and "Erbarm Dich," Bach; "Litanies," Roberts; "Agnus Dei," Wyton; Pavane, Elmore; "Harlequin's Serenade" and "Lament," "Carnival" Suite, Crandell; "In Paradisum," Daniel-Lesur; Chorale in the Dorian Mode, Alain; Antiphon 3, Dupré; "Litanies," Alain; "Prière de Christ Montant," "L'Ascension," Messiaen.

John Williams, Red Springs, N.C.—Mr. Williams played this program March 31 at the First Baptist Church, Lumberton, N.C.: Trumpet Voluntary, Purcell; Flute Solo, Arne; "How Brightly Shines the Morning Star," Pachelbel; Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; "Greensleeves," Purvis; Solemn Melody, Davies; "Prayer of Christ Ascending towards His Father," Messiaen; Chorale in A minor, Franck.

Everett J. Hilty, Boulder, Col.—Mr. Hilty played this University of Colorado faculty recital April 5 in Macky auditorium: Chaconne, L. Couperin; Voluntary 8, Stanley; Fugue in C (Fanfare), Bach; Sonata 1, C.P.E. Bach; "In Dulci Jubilo," Bach and Karg-Elert; "Vision of the Church Eternal," Messiaen; Pedal Study on "Ein feste Burg," Hilty; "Requiescat in Pace," Sowerby; Prelude and Fugue, Effinger.

Nixon Bicknell, Upper Montclair, N.J.—Mr. Bicknell played this recital March 1 at the Central Presbyterian Church: Concerto in D minor, Vivaldi-Bach; "Ah Lord, in Wrath Chastise Not," Buxtehude; "Christ Lay in the Bonds of Death" and "Our Father Who Art in Heaven," Bach; Sonata 3, Mendelssohn; "Song of Peace," Langlais; Grande Pièce Symphonique, Franck.

David E. Harper, Hartford, Conn.—Mr. Harper played this vespers recital March 8 at Emanuel Lutheran Church: "Da Jesus an dem Kreuze stund," "O Mensch, bewein' dein Sünde gross" and "Wir danken dir," Bach; Sonata 7, Rheinberger; "Benedictus," Reger; Four Preludes, William S. Bailey; Praeludium, "Pange Lingua," Kodaly; Aria and Prelude in A, Peeters.

Jane Muehlke, South Hadley, Mass.—Miss Muehlke played the following student recital March 15 at the Abbey Memorial Chapel, Mount Holyoke College: "Hommage à Perotin," Roberts; "Land of Rest," Sowerby; "Mein Jesu, der du mich" and "O Welt, ich muss dich lassen," Brahms; "Mit Freuden Zart," Pepping; Prelude and Fugue in G minor, Bach.

Judith Bacon, Berea, Ohio—Miss Bacon, student of John C. Christian, played this Baldwin-Wallace Conservatory senior recital March 8 at the Fanny Nast Gamble auditorium: Psalm 19, Marcello; Sonata 1, Hindemith; Concerto 5, Handel; Pastorale, Franck; "The Shepherds," "The Nativity," Messiaen.

Robert Sutherland Lord, New Haven, Conn.—Mr. Lord played this program Feb. 24 at Kenyon College, Gambier, Ohio: Prelude and Fugue in E flat (St. Anne), Bach; "Chant de Paix," Prelude au Kyrie and Three Modal Pieces, Langlais.

Gale Enger, Oklahoma City, Okla.—Mr. Enger played this recital March 1 in the chapel of the First Presbyterian Church: "O Mensch, bewein' dein Sünde gross," Bach; Sonata on Psalm 94, Reubke; "L'Ascension" Suite, Messiaen.

Nita Akin, Wichita Falls, Tex.—Dr. Akin played this recital April 5 at the Immanuel Presbyterian Church, Milwaukee, Wis.: Fanfare in C, Purcell; "In Thee Is Gladness," "O God, Have Mercy" and Trumpet Fugue, Bach; Ronde Française, Boëllmann; "I Am Black but Comely," Dupré; Allegro Cantabile, Widor; Chorale in A minor, Franck; "East Wind" and "West Wind," Rowley; "Joyeux Noël," van Hulse; "Abide with Us," Weinberger; Prelude and Fugue on "B-A-C-H," Liszt.

James Litton, Southport, Conn.—Mr. Litton played this recital Feb. 22 at Trinity Church: "Was Gott tut, das ist wohlgetan," Pachelbel; Prelude and Fugue in D, Buxtehude; Five Sonatas, Mozart; Chorale in E, Franck; "Homage to Perotin," Roberts. A string trio accompanied on the Mozart. He was assisted at a program March 1 at Trinity Church, Bridgeport, Conn., by the Trinity choristers. Organ numbers included: "O Sacred Head" and "We Now Implore God," Buxtehude; Magnificat, Scheidt; "O Man, Bewail Thy Grievous Sin," Bach; "Deck Thyself, My Soul, with Gladness," Brahms; "O Sacred Head," Bach.

Gerald Wheeler, F.R.C.O., Ottawa, Ont.—Mr. Wheeler played this recital March 3 on the new Hill, Norman and Beard organ in St. George's Anglican Church described in the February, 1959, issue: Concerto 2, Handel; Largo, Allegro, Aria and Variations, Festing; "Come, Redeemer of Our Race" and "All Glory to God in the Highest," Bach; Chorale in A minor, Franck; Toccata on Tone I, Opus 11, Sark; "Shepherds Came, Their Praises Bringing" and "Journeying to Bethlehem," Walcha; "Elegy," Thalben-Ball; Finale, Symphony 1, Vierne.

G. Leland Ralph, Sacramento, Cal.—Mr. Ralph played this recital March 15 on the Hillgreen-Lane organ in the First Baptist Church: Processional, M. Shaw; "The Nativity," Langlais; Chorale in B minor, Franck; Quasi Concertino per Clarinetto, Karg-Elert; Largo, Dvorak; "Yucca" and "Joshua Tree," Seven Casual Brevities, Leach; "Lament," Ralph; Toccata on "How Firm a Foundation," Murphree.

Merrills Lewis, Houston, Tex.—Dr. Lewis played three numbers as part of the dedication of the new Möller organ in the First Christian Church described in THE DIAPASON for January: "Dorian" Toccata, Bach; "A Lovely Rose Hath Blossomed," Brahms; Prelude and Fugue in G minor, Bach; Largo, Aria and Variations, Festing; "In Dulci Jubilo," Dupré and Edmundson; "Now Thank We All Our God," Karg-Elert.

Janet Moede, Charleston, S.C.—Miss Moede played this program March 1 at the Church of the Holy Communion: "Christ Who Died Us to Redeem," Walther; "O Man, Bewail Thy Grievous Fall" and "O Sacred Head Surrounded," Bach; "Upon the Cross Extended," van Hulse; Alla Siciliana, Handel; Adagio, Franck; "Jesu, Priceless Treasure," Walther.

Klaus Speer, Houston, Tex.—Dr. Speer played this recital April 12 at Rockefeller Chapel, University of Chicago: Prelude and Fugue in F sharp minor, Buxtehude; Suite du Second Ton, Guilain; Three Easter Chorales, Pepping; Toccata, Recitative and Fugue, Schoettke; Two Chorales on "All Glory Be to God on High" and Toccata and Fugue in F, Bach.

Harry W. Gay, Chambersburg, Pa.—Dr. Gay played this recital Feb. 15 at the Brown Memorial Presbyterian Church, Baltimore, Md., on the Richard Ross memorial series: Toccata in Five Movements, Muffat; "Deck Thyself, My Soul," Walther; Pastorale, Franck; Grand Jeu, du Mase; "O God, Thou Holy God," Bach; "Tumult in the Praetorium," de Maleingreau.

Richard Joiner, Tallahassee, Fla.—Mr. Joiner, student of Dr. Ramona Beard, played this Florida State University senior recital Jan. 26: Ciacona, Buxtehude; Prelude and Fugue in B minor, Bach; "Prière du Christ" and "Transports de Joie," Messiaen; Grande Pièce Symphonique, Franck.

William Barnard, Houston, Tex.—Mr. Barnard played this recital March 23 at Christ Church Cathedral: Toccata per l'Elevazione, Frescobaldi; "Prologus Tragicus," Karg-Elert; "Elegie," Peeters; "Crucifixion," "Passion" Symphony, Dupré.

Tom McBeth, Houston, Tex.—Mr. McBeth played this recital March 25 at Christ Church Cathedral: Four Small Preludes, Nielsen; Trumpet Fanfare, Cook; Prelude and Fugue, Scheidemann; "Bible Poem," Weinberger; Canzona, Bach.

Richard T. Gore, Ph.D., F.A.G.O.—Dr. Gore played these numbers in the course of a lecture-recital Feb. 23 for the Canton Chapter of the A.G.O. at Trinity Lutheran Church: Vivace, Sonata 2, Hindemith; "Spring," "Harmonies of Florence," Bingham; Introduction, Passacaglia and Fugue, Willan; Elevation Toccata, Frescobaldi; Toccata 6, Muffat; "Sel gegrüßet" Variations, Bach; Variations on "Welwyn," Gore; Office for All Saints, "L'Orgue Mystique," Tournemire.

Students of Tom Ritchie, Springfield, Mo.—Margaret Mowry, Fred Burgomaster and John Morris, freshman students at Drury College, played these numbers Feb. 22 at Stone Chapel: Prelude and Fugue in D minor (Little) and Toccata and Fugue in D minor, Bach; Trumpet Tune and Air, Purcell; Variations de Concert, Bonnet; Movement 1, Sonata 2, Hindemith; Perpetual Motion, Middleschulte; Minuet and Toccata, "Gothic" Suite, Boëllmann.

Lyndell Watkins, Batesville, Ark.—Mr. Watkins played this program March 22 at the First Presbyterian Church: Psalm 19, Marcello; Prelude and Fugue in E minor (Cathedral) and "When We Are in Deepest Need," Bach; Chorale in A minor, Franck; "Go to Dark Gethsemane" and "Rock of Ages," Bingham; "The Last Supper," Weinberger; Processional March, "Parsifal," Wagner; Solemn Melody, Davies; Toccata, Symphony 5, Widor.

David Rogers, Vancouver, B.C.—Mr. Rogers played this program March 21 for the Vancouver Centre of the C.C.O. at the Central Presbyterian Church: Fugue alla Gigue, Buxtehude; "Now Thank We All Our God" and "Holy God We Praise Thy Name," Peeters; Prelude and Fugue in B minor and Trio on "Allein Gott," Bach; "Reflections," Almanac 8, Grovlez; "Arrival of the Queen of Sheba," Handel; Fugue on "Ad Nos," Liszt.

Marjorie Martin, Carmichael, Cal.—Miss Martin, student of G. Leland Ralph, played this program April 5 at the Carmichael Community Church: Trumpet Voluntary, Purcell; Andante, Stamitz; "Musical Clocks" Suite, Haydn; "Liebster Jesu," "Jesu, meine Freude," "Sheep May Safely Graze" and Prelude and Fugue in G, Bach; Ballade in D, Clokey; "Rhosymedre," Vaughan Williams; "Abide with Us," Weinberger; Scherzo, Rogers; "Pièce Heroïque," Franck.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt played this program Feb. 2 at the city art museum: Voluntaries in C and G, Purcell; Verses in G minor and G major, Blow; Five Noëls, leBegue; Kyrie, Mass for Parishes, Couperin; Tiento lleno por B cuadrado, Cabanilles; Fugue in A minor, Czernosorsky; "How Brightly Shines the Morning Star," Buxtehude; Trio in D minor and Prelude and Fugue in A minor, Bach.

Robert G. Lee, Morristown, N.J.—Mr. Lee played a recital March 8 at the Central Presbyterian Church, Montclair, N.J., including: Suite in D, Stanley; "My Heart Is Filled with Longing," Kirnberger; "O God Have Mercy" and Fugue in E flat, Bach; "Benedictus," Reger; Biblical Sketches, van Hulse; Ronde Française, Boëllmann; Finale, Symphony 5, Widor.

Virginia Cox, San Diego, Cal.—Miss Cox played the following program at the First Presbyterian Church March 22: Concerto del Signor Meek, Walther; "From God I Will Not Turn" and Triple Fugue in E flat, Bach; "A Gothic Prelude," DeLamar; "Mon Doux Jesus" and "L'Amour a Ses Souffrances," Peeters; Chorale in A minor, Franck.

Eleanor Taylor, Cedar Rapids, Iowa—Miss Taylor played the following Coe College faculty recital Feb. 8 at the college auditorium: Pastorale in F, Bach; Arioso, Quantz; "The Fifers," Dandrieu; "Rhythmic Trumpet," Bingham; "La Vierge" and "Les Bergers," Messiaen; "Te Deum," Langlais; Cantabile, Franck; Passacaglia and Fugue in C minor, Bach.

Robert Bennett, Houston, Tex.—Mr. Bennett played this recital March 24 at Christ Church Cathedral: Fantasie in G minor, Bach; Four "Bible Poems," Weinberger; "Supplication," Purvis; "Ascendit Deus," Benoit; "Pieta," Walton.

Hugh Porter, S.M.D., F.A.G.O., New York City—Dr. Porter played this recital Nov. 3 to open the new Austin organ in the Trinity Presbyterian Church, Atlanta, Ga.: Toccata on "Leoni," Bingham; Scherzetto, Vierne; Allegro Cantabile, Symphony 5, Widor; Elevation, Dupré; Finale, Symphony 1, Vierne.

Ray Pylant Ferguson, Oberlin, Ohio—Mr. Ferguson played this program March 8 at the First Lutheran Church, Dayton, Ohio, for the Dayton Chapter of the A.G.O.: Prelude and Fugue in C major, Böhm; "Allein Gott in der Hoh' sei Ehr," "An Wasserflüssen Babylon" and Prelude and Fugue in D major, Bach; Variations sur un Noël, Dupré; "Wer nur den lieben Gott lässt walten," "Ich ruf zu dir, Herr Jesu Christ" and "Ach, Gott, von Himmel sieh darein," Walcha; "Dieu parmi Nous," Messiaen.

Irene Robertson, Mus. D., F.A.G.O., Los Angeles, Cal.—Dr. Robertson played this recital March 8 to open the new Wicks organ in the Darlington School chapel, Rome, Ga.: Concerto 5 in F, Handel; "Have Mercy on Us, O Lord," "We All Believe in God" and Trio-sonata 1, Bach; Andante for Flutes, Mozart; Introduction and Passacaglia, Reger; "Men and Children Everywhere," Kohls; "Now Rest beneath Night's Shadow," Peeters; Rondo Ostinato and "Rhythmic Trumpet," Bingham; Dialogue for Mixtures, Langlais; "Children of God" and "God among Us," Messiaen; Finale, Symphony 1, Vierne.

Frank Thompson, Claymont, Del.—Mr. Thompson was sponsored by the Delaware Chapter of the A.G.O. Feb. 23 in this recital at Immanuel Episcopal Church: Fanfare in C, Purcell; Trio in Passacaille, Raison; "By the Waters of Babylon," "If Thou but Suffer God to Guide Thee" (two settings) and "O Man, Thy Grievous Sin Bemoan," Bach; Prelude, Fugue and Chaconne in D minor, Pachelbel; "In Adam's Fall, All Fell," Homilius; "Ah, Dearest Jesus," Pepping; Chorale, Honegger; Voluntary 8 in D minor, Stanley.

Charles Ore, Lincoln, Neb.—Mr. Ore played this program March 8 at the Trinity Lutheran Church: Prelude and Fugue in F major, Lübeck; Prelude and Fugue in B minor, "O Sacred Head Now Wounded," "In Thee Alone, Lord Jesus Christ" and "Christ Lay in Death's Dark Prison," Bach; Chorale in A minor, Franck; "What Is the World to Me," Peeters; Sinfonia, Cantata 29, Bach. Trumpets, violins, cello and timpani assisted on the final number.

Will O. Headlee, A.A.G.O., Syracuse, N.Y.—Mr. Headlee played this Syracuse University faculty recital Feb. 15: Concerto 1 in G and Fugue on the Magnificat, Bach; Fantasie in F minor, K. 608, Mozart; "O Christ, Who Art the Light," "Now Praise We Christ," "O Christ, Thou Lamb of God" and "How Lovely Shines the Morning Star," Lenel; Chorale in B minor, Franck.

John T. Erickson, Mus. D., A.A.G.O., New York City—Dr. Erickson played at the eightieth anniversary celebration and dedicatory services of the new Bethesda Church March 15 and 22, playing the following: "A Mighty Fortress" and "Now Thank We All Our God," Bach; "Praise the Lord," Karg-Elert; Psalm 119, Marcello; March of the Crusaders, "Legend of St. Elizabeth," Liszt.

John Lee Bryant, Waco, Tex.—Mr. Bryant, pupil of Miriam Browne Griffiths, played this Baylor University junior recital Jan. 16: Prelude and Fugue in D minor, Buxtehude; Allegro, Trio-sonata 1, and Prelude and Fugue in C, Bach; Sonata 1, Mendelssohn; "Brother James' Air," Wright; "Litanies," Alain.

Frank Jordan, Durham, N.C.—Mr. Jordan played his Duke University student recital April 12 at the university chapel, including: Concerto in G minor, Handel; Sonata in D major, Mendelssohn; "With Sweet Joy" and "We Would All Be Joyful," Pepping; Prelude and Fugue in E flat, Bach.

Grethe Krogh Christensen, Fayetteville, Ark.—Miss Christensen played this recital March 15 at the University of Arkansas: Fantasie and Fugue in G minor, Partita on "O Gott, du frommer Gott" and Fantasie in G, Bach; Fugue (1959) and Prelude (1957), Frank Lynn Payne; Suite, Egil Hovland; Fantasie and Fugue, Hilding Rosenberg.

Muriel Castendieck, South Hadley, Mass.—Miss Castendieck played this student recital Feb. 22 at the Abbey Memorial Chapel, Mount Holyoke College: Prelude and Fugue in C minor and "Herr Jesu Christ, dich zu uns wend," Bach; "Nef," Noël and Toccata, "Esquisses Byzantines," Mulet.

Charles Hens, Brussels, Belgium—M. Hens played the fourth in a series of all-Bach recitals March 15 at le Grande Salle Henry le Boeuf. Numbers heard were: "Dorian" Toccata and Fugue, Partita in C minor, Canzona and Prelude and Fugue in E flat major.

Programs of Organ Recitals of the Month

Robert Owen, Bronxville, N.Y.—Mr. Owen was sponsored by the Hudson-Catskill Chapter of the A.G.O. March 8 at St. Paul's Episcopal Church, Kinderhook, N.Y. He included: Chaconne, L. Couperin; "O Man, Bewail Thy Grievous Fall," "Jesu, Joy of Man's Desiring" and "We All Believe in One God," Bach; Flute Tune, Arne; Andante Cantabile, Symphony 4, Widor; "Romance sans Paroles," Bonnet; Aria, Peeters; Chorale in A minor, Franck.

John Barry, Boston, Mass.—Mr. Barry played the last in a series of recitals on the new Aeolian-Skinner organ in the Arlington Street Church Feb. 8. The program was as follows: Psalm 19, Marcello; "Adorn Thyself, Dear Soul, with Gladness," Bach; Noël Grand Jeu et Duo, Daquin; Introduction and Toccata in G, Walond; Suite, Stanley; "Lied" and "Berceuse," Vienne; "Rhosymedre," Vaughan Williams; "Brother James' Air," Wright; "Capel," Sowerby; "Now God Be Praised," Willan. He played a recital March 15 at Christ Church, Millis, Mass., repeating the Walond, Stanley and Marcello and adding: Benedictus and Fugue on the Kyrie, Couperin; Sarabande, Concerto 5 and Largo, Handel; "A Lesson," Selby; "Foundation," Hamill; "O Sacred Head," Bach; "Elegy," Titcomb; "Come, Sweetest Death," Bach-Fox.

Catharine Crozier, Winter Park, Fla.—Miss Crozier played this recital March 24 on the new Möller organ in the First Christian Church, Houston, Tex.: Fantasie and Fugue in G minor, "O Man, Bewail Thy Grievous Sins" and "Rejoice Christians," Bach; "Pièce Héroïque," Franck; Pastorale, Roger-Ducasse; Dialogue sur les Mixtures, Langlais; "As Now the Sun's Declining Rays," Simonds; Toccata, Sowerby.

Philip Hahn, Ann Arbor, Mich.—Mr. Hahn played this recital Feb. 22 at All Saints' Episcopal Church, Pontiac, Mich., on the new Aeolian-Skinner organ described in THE DIAPASON for January: Prelude and Fugue in G minor, Buxtehude; "Allein Gott in der Höh sei Ehr" and Fugue in E flat, Bach; Sonata 1, Hindemith; Chorale in E, Franck.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz played this recital March 29 at the First Presbyterian Church: Trumpet Tune and Air and Voluntary on "Old 100th," Purcell; C major Prelude and Fugue and Three Easter Preludes, "Orgelbüchlein," Bach; "Pièce Héroïque," Franck; Suite, Opus 25, Bingham.

Richard Ellsasser, Hollywood, Cal.—Mr. Ellsasser played this opening recital March 11 on the new Austin organ in the First Baptist Church, Portland, Ore.: Concerto in A minor, Vivaldi; Andante, Stamitz; Rondo in G, Bull; "The Kettle Boils," "Fireside Fancies," Clokey; Scherzo on Mendelssohnian Themes, Ellsasser.

Shepherd Munn, Seattle, Wash.—Mr. Munn played this recital March 22 at Trinity Church: Toccata, Adagio and Fugue in C, Bach; Canzona on "La Grolmetra," Frescobaldi; Fantasie in F minor, K. 608, Mozart; Rhapsody on a Ground, Statham; Siciliano for a High Ceremony, Howells; "Arabesque," Jackson; Fanfare, Jacob.

Richard Carlson, Fort Wayne, Ind.—Mr. Carlson played this recital March 13 at Christ Church Cathedral, Indianapolis, Ind.: Toccata, Bornefeld; "Lobe den Herren," Bach; "Images," Symphony "de l'Agneau Mystique," de Maleingreau; "Deck Thyself with Joy and Gladness," Brahms; "Pièce Héroïque," Franck.

Marilyn Mason, Ann Arbor, Mich.—Dr. Mason played this recital April 5 for the Rockford, Ill., Chapter of the A.G.O. at the Court Street Methodist Church: Concerto 5 in F, Handel; "The Musical Clocks," Haydn; Prelude and Fugue in D major, Bach; Pastorale, Roger-Ducasse; "Miniature," Langlais; Suite, Creston.

Bob Whitley, San Francisco, Cal.—Mr. Whitley was sponsored by the Northern California Chapter of the A.G.O. Jan. 19 at Hertz Hall of Music, University of California: Prelude and Fugue in E, Lubeck; "The Musical Clocks," Haydn; Toccata in C, Bach; Scherzo, Titcomb; "Te Deum," Peeters; Allegro, Symphony 2, Vienne.

Eloise Curtis, Chattanooga, Tenn.—Mrs. Curtis, student of Isa McIlraith, played this program March 8 at the First Christian Church: Psalm 19, Marcello; "Have Mercy upon Me, O Lord God" and "In Thee Is Gladness," Bach; Allegretto Giocoso, "Water Music," Handel; Chorale in B minor, Franck; "Praise to the Lord, the Almighty King," Karg-Elert; Modal Trumpet, Karam; "Twilight at Fiesole," Bingham; "Thou Art the Rock," Mulet.

Donald H. Andrews, Duluth, Minn.—Mr. Andrews played this program Feb. 22 at St. Paul's Episcopal Church: Introduction and Toccata, Walond; Concerto in D minor, Vivaldi-Bach; "Herzliebster Jesu," "O wie selig" and "O Welt, ich muss dich lassen," Brahms; Symphony in E flat, Maquaire; Arioso, Sowerby; "Romanza," Purvis; Scherzo, Bossi; "Le Jardin Suspendu" and "Litanies," Alain.

Donald Wright, Park Ridge, Ill.—Mr. Wright played this recital March 22 at the Trinity Lutheran Church, Evanston-Skokie, Ill.: Concerto in G major, Ernst-Skokie; "I Call to Thee, Lord Jesus Christ," "In Thee Is Gladness" and "We All Believe in One True God, Father," Bach; "Holy God, We Praise Thy Name," "Jesus, Priceless Treasure" and "If Thou but Suffer God to Guide Thee," Peeters; Finale, Symphony 1, Vienne.

The Rev. R. Merrill Jensen, Redlands, Cal.—Mr. Jensen played this recital March 22 to open the Baldwin electronic organ in the First Baptist Church, Oroqui, Cal.: "O God, Be Merciful unto Me," "Rejoice, Ye Christians" and "We All Believe in One God," Bach; Cantabile, Franck; "Harmonies du Soir," Karg-Elert; "Will-o-the-Wisp," Nevins; "Londonderry Air," Coleman; Toccata, Pierné.

John Hamilton, Eugene, Ore.—Mr. Hamilton played this University of Oregon faculty recital April 26: Psalm 19, Marcello; Prelude and Fugue in F sharp, Krebs; Noël 6, Daquin; "Christians, Wake," "Dearest Jesus We Are Here" and Prelude and Fugue in D, Bach; Fantasie and Fugue on "B-A-C-H," Liszt; "Rhosymedre," Vaughan Williams; Prelude on "Will There Be Any Stars," Thomson; "Litanies," Alain.

George M. Thompson, Greensboro, N.C.—Mr. Thompson played this all-Bach recital Feb. 15 at the woman's college, University of North Carolina: Prelude in E flat, Sinfonia; "Christ Lay in the Bonds of Death," Adagio, Trio-sonata 3, Prelude in B minor, "The Old Year Now Hath Passed Away," "When in the Hour of Utmost Need," "From God Naught Shall Divide Me" and Triple Fugue in E flat.

Richard Westenburg, Missoula, Mont.—Mr. Westenburg played this recital April 16 as part of the St. Helena's Cathedral rededication ceremonies at Helena: Rigaudon, Campra; Largo, Marcello; Toccata, Mercaux; Sinfonia, "Solomon," Handel; "Nun komm' der Heiden Heiland" and "Dorian" Toccata, Bach; "Clair de Lune," Vienne; Ronde Française, Boellmann; Prelude, Fugue and Variation, Franck; Intermezzo, Bonnet; "Litanies," Alain.

Clarence R. Warrington, A.A.G.O., Rochester, N.Y.—Mr. Warrington played this program March 11 at the First Universalist Church: "O God, Be Merciful unto Me" and "O Man, Bewail Thy Grievous Fall," Bach; "O World, I Now Must Leave Thee," Brahms; Prelude and Meditation, "Petite" Suite, Franck; "So Now, As We Journey, Aid Our Weak Endeavor" and "He Remembering His Mercy," Dupré; Prelude and Fugue in F minor, Handel.

Clarence E. Watters, Hartford, Conn.—Mr. Watters played this dedicatory recital Feb. 8 on the new Austin organ in the Church of the Good Samaritan, Paoli, Pa., described in THE DIAPASON for March, 1957: Concerto in F, Handel; Trio-sonata in D minor and Prelude and Fugue in G, Bach; Chorale in E, Franck; Prelude and Fugue in G minor, "Berceuse," "Brittany" Suite and Prelude and Fugue in B, Dupré.

Raymond H. Ocock, New Wilmington, Pa.—Mr. Ocock was sponsored March 8 by the Youngstown Chapter of the A.G.O. in this recital at the Trinity Methodist Church: Prelude and Fugue in F sharp minor, Buxtehude; Prelude, Sonata 9 for violin, Corelli; "A Maggot," Arne; Prelude and Fugue in C major (Postillon), Krebs; "Father, Forgive Them" and "Woman, Behold Thy Son," "Seven Last Words," Huston; Prelude on "Slane," Bohnhorst; "Paignon," Donovan; "Folk Song," Whitlock; Prelude on "Were You There?," Sowerby; Sonata Eroica, Jongen.

Phillip Steinhaus, Pontiac, Mich.—Mr. Steinhaus played the following March 1 at the National Cathedral, Washington, D. C.: Prelude and Fugue in G and "O Lamm Gottes, unschuldig," Bach; Variations and Fugue on an Original Theme, Opus 73, Reger. He played the Reger and Franck's Chorale in B minor March 22 at All Saints' Episcopal Church, Pontiac. Robert Kerns, baritone, assisted.

John Conner, Washington, D.C.—Mr. Conner, student of William Watkins, played the following recital on the four-manual Möller in St. Matthew's Cathedral March 8: Prelude and Fugue in D, "O Sacred Head," "We All Believe in One God," "Jesu, Joy of Man's Desiring" and "In Thee Is Gladness," Bach; "Benedictus," Reger; Allegro, Symphony 6, Widor; "Le Banquet Céleste," Messiaen; Grand Choeur Dialogue, Gigout.

Robert V. Cloutier, St. Louis, Mo.—Mr. Cloutier played this recital March 17 at Eureka, Ill., College: Little Preludes and Fugues in C and F, Fantasie and Fugue in G minor and "O Man, Bewail thy Grievous Fall," Bach; Chorale Prelude 10, Brahms; "Pastel" in E minor, Karg-Elert; Roulade, Bingham; "Duke Street," Brandon; "Rhosymedre," Vaughan Williams; "The Fountain," DeLamar; Carillon-Sortie, Mulet.

Malcolm Cass, South Portland, Maine.—Dr. Cass was sponsored by the Portland Chapter of the A.G.O. in this Feb. 27 recital at the city hall auditorium: Concerto 5, Handel; Andante, Stamitz; Toccata in F, Bach; Ciaconna, Buxtehude; Intermezzo, Borowski; Trumpet Minuet, Hollins; "Dreams," McAnnis; Fantasie 2 in F minor, Mozart; Adagio for Strings, Barber; Marche Fantastique, Ellsasser; Pavane, Ravel; Toccata, Gigout.

Sylvia Williams, Red Springs, N.C.—Miss Williams, pupil of John E. Williams, played this Flora MacDonald College senior recital March 13 from the works of Bach: Concerto 2 in A minor after Vivaldi, "Lamb of God, Our Saviour," "Blessed Jesu, We Are Here," "A Mighty Fortress," Fantasie and Fugue in G minor, Largo, Trio-sonata 5, "Before Thy Throne I Now Appear" and Toccata in F.

John B. Haney, New York City.—Mr. Haney, student of Robert Baker, played this recital Feb. 22 in the James Chapel, Union Seminary: Dialogue sur les Grands Jeux and "Pange Lingua," de Grigny; Fantasie and Fugue in D minor, Reger; Trio-sonata 4 in E minor, Bach; Voix Céleste and Final Rhapsodie, Suite Française, Langlais.

Mary Borden Lee, M.S.M., Charleston, S.C.—Mrs. Lee played this program March 8 at St. Andrew's Church: Passacaglia in F minor, Raison; Fugue in G, Buxtehude; "Christ Lay in Death's Dark Prison," Frescobaldi; "Hark! a Voice Saith, All Are Mortal," Bach; "Christ Jesus, Who Maketh Us Glad," Dupré; "Magdalen," van Hulse.

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DETROIT CHURCH IS SCENE OF FESTIVAL OF FREEDOM

The "festival of freedom" vespers at the First Presbyterian Church, Detroit, Mich., Feb. 22 enlisted the London Singers of London, Ont., under the direction of George Black. Their numbers included: "Les Commandemens de Dieu" and Pseaume 38, Bourgeois; "Tu Solus Qui Facis," Des Pres; "Sicut Liliun," Brumel; "Adoramus Te," Clemens non Papa; "Tantum Ergo" and "Requiem Aeternam," Vittoria; "Vinea Mea Electa," Poulenc; "I Beheld Her," Willan, and "Jesus and the Traders," Kodaly.

Gordon Young, organist and choir-master of the church, was at the organ for the service.

MAESCH ELECTED M.T.N.A. PRESIDENT FOR TWO YEARS

The Music Teachers National Association elected LaVahn Maesch, Lawrence Conservatory of Music, Appleton, Wis., and regional chairman of the A.G.O., president for the coming two years at the biennial national convention in Kansas City, Mo., Feb. 24-28. He succeeds Duane Haskell, Arkansas State College. Vice-presidents elected are Duane Branigan, University of Illinois, and James B. Peterson, University of Omaha. Recording secretary is John Lowell, University of Michigan, and treasurer Dr. Allen I. McHose, Eastman School of Music, Rochester, N. Y.

LENTEN SERIES IS HEARD AT CHURCH IN BALTIMORE

A series of musical services was heard at the Brown Memorial Presbyterian Church, Baltimore, Md., on six Sunday afternoons in Lent. This series was opened with a Bach program with flute and harpsichord joining Eugene Belt, organist at the church. Also in the series were a recital by Dr. Harry W. Gay which appears on the recital page, a program by the Goucher College choir and Mendelssohn's "St. Paul" sung by the choral society accompanied by Donald King. The Durufle Requiem concluded the series.

CLYDE HOLLOWAY



CLYDE BARRINGTON HOLLOWAY has been granted a Fulbright fellowship to study organ at the conservatory of music in Amsterdam, Holland, in 1959-60. Mr. Holloway has been a student of Mildred Andrews at the University of Oklahoma. He received his B.M. degree in organ in 1957 and will receive his M.M. degree in June. He is in his third year as organist at the First Baptist Church, Oklahoma City. Mr. Holloway has played recitals in Texas and Oklahoma and has conducted clinics on church music and organ playing.

PROCTOR AWARDED FIRST PLACE IN ANTHEM CONTEST

Robert E. Proctor, banker and organist of Greensboro, N.C., won first place in the anthem contest sponsored by the North Carolina Federation of Music Clubs. His anthem, "On Wings of Living Light," has words by William H. Howe.

Mr. Proctor won a hymn-tune contest in 1958. His "Nine Calls to Worship" is published by the Brodt Music Co., Charlotte, N.C.

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Faure Requiem Scores Surprising Lead on Lenten Programs

As usual a quantity of beautiful and interesting church bulletins for Holy Week and Easter services has poured into the office of THE DIAPASON from every corner of our land. And those which reached us by the news deadline for this issue have been studied and tabulated as usual in order to give readers some measure of what music has proved especially popular and useful this year.

The bulletins themselves get more tasteful and attractive year after year. The most widely used one among our receipts this year was a color photograph of a cross and some lilies casting a light shadow on the reredos; the Augsburg Publishing House distributed this one which a dozen or more churches mailed in. Some very handsome ones utilized photographs of windows in their own churches. A full color photograph of a lovely window, in the First Presbyterian Church, Atlanta, Ga., was certainly one of the most beautiful. We like too the royal blue monochrome of a chapel window which adorned some Holy Week programs from Cleveland's Church of the Covenant. A similar color in a striking non-objective conception furnished an impressive cover for the Easter program of the First Methodist Church, Oak Park, Ill.

There was a commendable absence of programs of the "anonymous Mrs. Smith" variety. There were still far too many from which the names of organists and directors were omitted in the printing but in each case the names were typed or written on before mailing. We are still bothered that so many festival bulletins fail to carry the names of those responsible for the important musical contribution to the service; we have yet to see a single one from which the minister's name was missing.

Almost every year some single work suddenly zooms into great prominence; everyone seems to get the urge to perform it at the same time. Sometimes this results from an outside stimulant—a new and widely publicized edition, for example. Often, though, it just seems to happen. This year it was the Fauré Requiem, a work highly regarded for some time and for just as long readily available in good editions. Suddenly this warm, lyric work has catapulted to the number one place among our Holy Week and Lenten bulletins with many more performances than such hardy perennials as "The Crucifixion" and the Dubois "Seven Last Words." We do not wish to go on record as to generalizations on this; we merely found it true among the bulletins we received.

Among Fauré Requiem performances we noted these: University Park Methodist, Dallas, Tex., Robert Scoggin; First Baptist, Rome, Ga., Charlotte Key; St. George's, Schenectady, N.Y., Frederick Monks; Woodlawn Immanuel Lutheran, Chicago, James Thomas; First United Presbyterian, Canfield, Ohio, Mrs. Charles Sittig, conductor, Raymond Ocock, guest organist; First Presbyterian, Dallas, Tex., Dr. Travis Shelton, director, Sarah Jane Baker, organ (telecast); First Baptist, Muncie, Ind., Richard E. Phipps; First Presbyterian, Atlanta, Ga., Edith Howell Clark, and excerpts at First Presbyterian, Detroit, Gordon Young.

This has been a great year for the Brahms Requiem too with gala and festival performances by college groups and choral societies and by churches of many persuasions. Some of those occurring in the latter part of Lent were: Christ Church, Christiana Hundred, Greenville, Del., Clarence Snyder; St. Luke's Episcopal, San Francisco, Cal., Bob Whitley; Washington and Cathedral choral societies at the Washington, D.C., Cathedral, Paul Callaway; Apollo Club in Orchestra Hall, Chicago, and a big performance at Wooster, Ohio, College under Richard Gore.

Despite the Handel year and the incidence of Easter itself only about two weeks before the actual 200th anniversary of the great man's death, there were no more performances of Handel at this

season than usual. The Lenten and Easter "Messiah" had these performances, to name a few: Boise, Idaho, symphonic choral society and orchestra, David A. Wehr; Laurel Heights Methodist, San Antonio, Tex., Henry Holloway, minister of music, Elaine Tomlinson, organist, and a gala performance for the Cleveland Lutheran chorus at the Baptist auditorium. Excerpts from both sections were heard widely, as at Westminster Presbyterian, Portland, Ore. (Eskil Randolph); at Bryn Mawr, Pa., Presbyterian (Charles T. Maclary); First Methodist, Oak Park, Ill. (Corliss Arnold), and First Presbyterian, New York City (John Huston).

Of course the "Hallelujah Chorus" was heard in hundreds of churches and the soaring lines of "I Know That My Redeemer Liveth" in nearly as many. Easter would hardly be Easter without them. We note the "Hallelujah Chorus" at: Good Shepherd Lutheran, Levittown, N.Y., Charles Schwack; First Methodist, Sacramento, Cal., Ethel Sleeper Brett, organist, Paschal and Elizabeth Monk, directors; Georgetown Presbyterian, Washington, D.C., William Watkins; Presbyterian of Astoria, L.I., Ralph Douglass; First Methodist, Lynn, Mass., Wendell Hodgkins; Old Stone Church, Cleveland, Ohio, W. William Wagner; First Presbyterian, Atlanta, Ga., Edith Howell Clark; First Baptist, Kansas City, Mo., Donald Kilmer; First Presbyterian, Detroit, Mich., Gordon Young, and First Congregational, Berkeley, Cal., Kenneth Jewell. "I Know That My Redeemer Liveth" appears at: University Park Methodist, Dallas, Tex., Robert Scoggin; Central Presbyterian, Jackson, Miss., Neal Smith; Madison Square Presbyterian, San Antonio, Harry Currier; Emmanuel Episcopal, Baltimore, Fredrick Ericksen, and Christ Church Cathedral, St. Louis, Ronald Arnatt, along with a wide variety of music of all kinds in an extensive series of services.

The Handel St. John Passion, recently made available, is beginning to "catch on." These were among directors using it: Robert Lodine at Hyde Park Baptist, Chicago; Frederick James at St. Andrew's Presbyterian, Stratford, Ont., and Knox Presbyterian, Goderich, Ont.

A custom of alternating the two Bach Passions in alternate years seems to be growing. Last year there were many performances of the St. John. Apparently this was the St. Matthew year on almost every director's calendar. Some of these performances were noted: Church of the Ascension, New York City, Vernon de Tar; Bryn Mawr, Pa., Presbyterian, Charles T. Maclary; First Presbyterian, New York City, John Huston; St. Philip's, Durham, N.C., David Pizarro; St. Bartholomew's, New York City, Jack Ossewaarde, and Rockefeller Chapel, University of Chicago, Richard Vikstrom, conductor, Heinrich Fleischer, organist.

Many Bach cantatas were listed; the four top ones in popularity were apparently "Christ lag in Todesbanden," First Presbyterian, Fort Wayne, Ind., Lloyd Pinkerton and Jack Ruhl; Cantata 67, "Hold in Remembrance," Mayfair Christian Reformed, Grand Rapids, Howard Slenk; Cantata 78, "Jesus, by Thy Cross and Passion," Laurel Heights Methodist, San Antonio, Tex., Henry Holloway and Elaine Tomlinson, and Cantata 118, "O Jesus Christ, mein's Lebens Licht," Church of the Transfiguration, Edgewood, R.I., Ronald Gould (selected examples, of course!).

Haydn's "Seven Words from the Cross" appears on many bulletins: Central Presbyterian, Jackson, Miss., Neal Smith; St. John's Episcopal, Hagerstown, Md., Charles McKee, and Church of the Advent, Episcopal, Nashville, Tenn., John E. Fryer, were examples.

Schubert's lovely little Mass in G was heard at the Church of the Transfiguration, Edgewood, R.I., Ronald Gould, and St. Thomas', Washington, D.C., Harlan Laufman. Mozart was sung at the Church of the Good Shepherd, Buffalo, N.Y., Frances Brady.

The Schütz "Seven Words" has been growing in favor the last few seasons. This year it was heard at Hyde Park Baptist, Chicago, Robert Lodine, among others. Buxtehude's "Jesu, Joy and Treasure," Trinity Evangelical Lutheran, Cleveland, Ohio, Ralph C. Schultz, and Vittoria's "The Reproaches," St. Philip's, Durham, N.C., David Pizarro, are among older names found.

The almost complete disappearance of

the Easter cantata has given Easter services wider opportunity for the use of short contemporary pieces and carols. Charlotte Key, First Baptist, Rome, Ga., among others, did a complete carol service. The sort of multi-anthem services as Hans Vigeland did at Westminster Presbyterian, Buffalo, N.Y., are becoming standard. He used Lotti, Friedell and Dickinson works. The great number and wide variety of the anthems used make any kind of listing impractical, but they include many familiar contemporary composers—Sowerby, Purvis, Willan and others. A strange detail was the sudden drop in the widespread use of the Thompson Alleluia from a top slot in the listings for several seasons. We did see it on programs from: Trinity Evangelical Lutheran, Cleveland, Ohio, Ralph C. Schultz, and at First Congregational, Berkeley, Cal., Kenneth Jewell.

Larger contemporary works in Lent included: Martin Shaw's "The Redeemer," First Baptist, Kansas City, Mo., Donald Kilmer, and Shadyside Presbyterian, Pittsburgh, Pa., Russell Wichmann; Hugh Hodgson conducting his own "Atonement at Golgotha" at the University of Georgia chapel, Athens; Sowerby's "Forsaken of Man," St. Bartholomew's, New York City, Jack Ossewaarde, and Trinity Episcopal Church, Buffalo, N.Y., Reed Jerome; Titcomb's Mass in C, Trinity Episcopal, Ottumwa, Iowa, William Gerald White; Weinhorst's "Seven Last Words" and Bunjes' "chorale concertato" on "I Know That My Redeemer Lives," Evangelical Lutheran Church of St. Luke, Chicago, Robert M. Haase and Herbert D. Bruening; Five Mystical Songs, Vaughan Williams, Georgetown Presbyterian, Washington, D.C., William Watkins; "On the Passion of Christ," David H. Williams, First Lutheran Church, Tyrone, Pa., Jack Rodland; Stanley Hollingsworth's "Stabat Mater," Washington and Cathedral choral societies, Paul Callaway.

Old favorites were not often seen this year though they received some able performances under skillful directors. "The Crucifixion" by Stainer was heard at: Madison Square Presbyterian, San Antonio, Harry Currier; Park Avenue Christian, New York City, Solon Alberti; Presbyterian Church of Astoria, L.I., Ralph Douglass, and St. Bartholomew's, New York City, Jack Ossewaarde. These are a sampling, of course. Dubois' "Seven Last Words" had an interesting performance at a united Lenten service at First Methodist, Lynn, Mass., with choirs of nine churches in the area combining under Dr. James R. Houghton, Boston University. Gounod's "Redemption" was heard at Fort Lauderdale's First Baptist Church, Geraldine Curphey, minister of music, Sally Ann Eatough, organist.

Some of the liturgical churches sent programs which are hard to break down in this kind of survey. Examples were St. Paul's Cathedral, Los Angeles, Cal., Frank Owen; St. Andrew's, Wilmington, Del., Harrison Walker, and Church of the Nativity, St. Paul, Minn., the Rev. Richard J. Schuler, director, Mrs. Myron Angeletti, organist.

Organ music indicated no new trends. The Widor Toccata again outstripped all others and the Farnam one was a good though not close second. Gordon Young, First Presbyterian, Detroit, and Donald Kilmer, First Baptist, Kansas City, used them both. Among the hundreds of Widor devotees were: Squire Haskin, First Presbyterian, Buffalo, N.Y.; Corliss Arnold, First Methodist, Oak Park, Ill.; William Wagner, Old Stone, and Henry Fusner, Church of the Covenant, both Cleveland, Ohio, and Vernon de Tar, Church of the Ascension, New York City. A couple of feminine admirers of Farnam were Ethel Sleeper Brett, First Methodist, Sacramento, Cal., and Louise Borak, Faith Lutheran, Minneapolis, Minn. Other toccatas by Mulet, Gigout, Snow, Jongen and others were noted. Among old favorites were Ravello's "Christus Resurrexit," Donald Taylor, Church of the Holy Trinity, Hollidaysburg, Pa., and Kinder's "Exultemus," Mrs. Harry Kirkup, Penataquit Methodist, Bay Shore, N.Y.

The use of chorales from the "Orgelbüchlein" has become almost universal throughout Lent and Easter and the Brahms ones were scarcely less in evidence. Franck, Dubois, Langlais, Titcomb, van Hulse, Willan, Schroeder and even Reubke were often seen.

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WEEK'S WORKSHOP LISTED AT SCHOOL IN WISCONSIN

Wisconsin State College, Eau Claire, will sponsor a church music workshop June 16-23. Clark B. Angel, First Congregational Church, will be the director and will teach a course on junior choir methods and materials and will share with Walter May of the music department faculty a course on organ playing and repertory.

Dr. Leland Sateren, Augsburg College, Minneapolis, Minn., and Bernhard Westlund, Milton, Wis., College, will each teach two periods on adult choir methods and materials. They will also conduct the workshop choir augmented by the college choir under the direction of Caldwell Johnson. "Aesthetics in worship" will be taught by the Rev. Donald C. Farley, Jr., Menomonie, Wis. The courses are being planned primarily for musicians who have small volunteer choirs and small or electronic organs.

Visiting lecturers will be Jerry Evenrud, Eau Claire, and Mrs. Egbert Boe, Menomonie. One credit hour may be earned by participation in the workshop.

SCORE OF FESTIVALS OPEN TO AMERICAN TOURISTS

The usual tempting list of European music festivals is available to American tourists again this summer. Opening with May 7 at Florence and Wiesbaden, the former ten weeks in length, the latter one month, the schedule is as follows: Prague May 12 to June 3; Bordeaux May 19 to June 3; Vienna May 30 to June 21; Stockholm May 31 to June 14; Zurich all of June; Strasbourg June 5 to 20; Helsinki June 6 to 17; Holland June 15 to July 15; Granada June 20 to July 2; Dubrovnik July 1 to Aug. 31; Aix-en-Provence July 10 to 31; Bayreuth July 23 to Aug. 31; Santander July 25 to Aug. 31; Athens August and September; Munich Aug. 9 to Sept. 9; Lucerne Aug. 15 to Sept. 9; Besançon Aug. 3 to Sept. 13; Venice Aug. 10 to Sept. 30; Perugia Sept. 19 to Oct. 5, and Berlin Sept. 20 to Oct. 6.

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VIGELAND GIVES LECTURE ON "THE BAROQUE SPIRIT"

Hans Vigeland gave a lecture-recital Feb. 24 at New York State University Teachers College at Fredonia as a part of the annual symposium of the music school. The theme this year was "the baroque spirit." Mr. Vigeland lectured on the organ and major organ forms of the period.

Musical illustrations were given by Josephine Taft and Herbert Tinney. Mr. Vigeland concluded by playing the partita on "Jesu, meine Freude," Walther. A portativ organ of four stops and mechanical action was supplied by Durst & Co., Erie, Pa., and installed and tuned by PoChedley & Son, Buffalo, N.Y.

SCRANTON HEARS ANNUAL NOONDAY RECITAL SERIES

The traditional noonday Lenten organ series at St. Luke's Episcopal Church, Scranton, Pa., was heard each Wednesday preceding preaching services sponsored by the Central City Protestant churches. Participating organists this season included: Ruth A. White, A.A.G.O., Feb. 18, Virginia Curry Feb. 25, Miriam Trethewey March 4, Helen Bright Bryant March 11 and Robert W. Rosenkrans, A.A.G.O., March 18. The popularity of the series grows from year to year. A wide selection of repertoire was represented.

THE PERFORMANCE of Mendelssohn's "Elijah" March 8 at Calvary Episcopal Church, Memphis, Tenn., was the ninth of the oratorio which Adolph Steuterman, Mus. Doc., F.A.G.O., has conducted there with orchestra and the eighty-second oratorio presentation with orchestra in his tenure.

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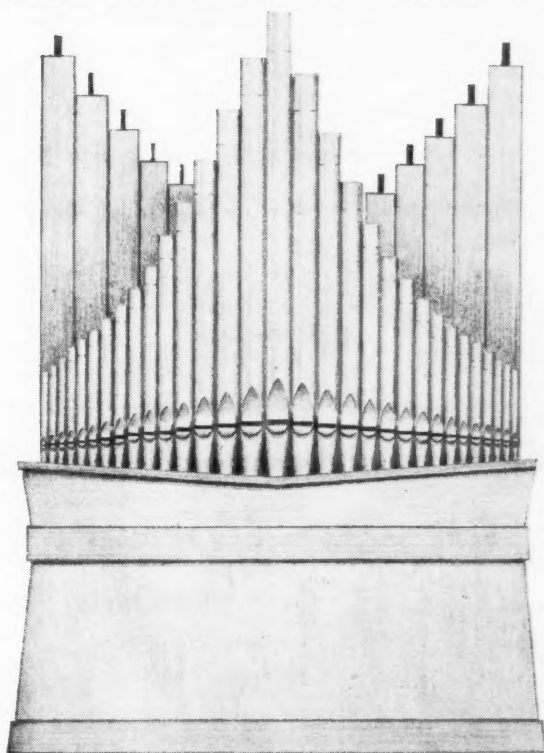
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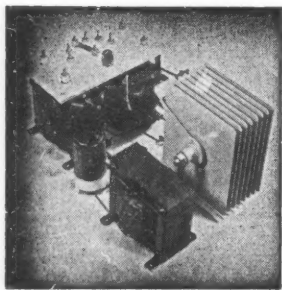
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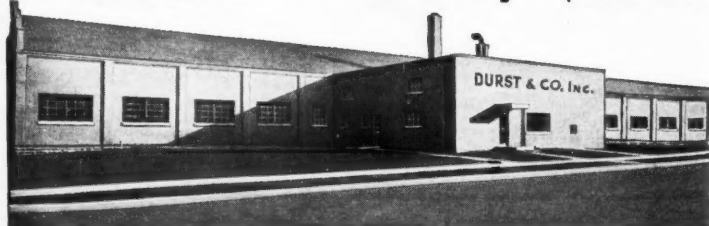
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WANTED — ARTISAN ORGAN KITS wired, partially wired or unwired. Frank B. Frank, 205 Castle Bldg., Tulsa, Okla.

WANTED — ORGANIST-CHOIRMASTER, Bethel Lutheran Church, 2101 North Humboldt, Chicago. SPaulding 2-2373.

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